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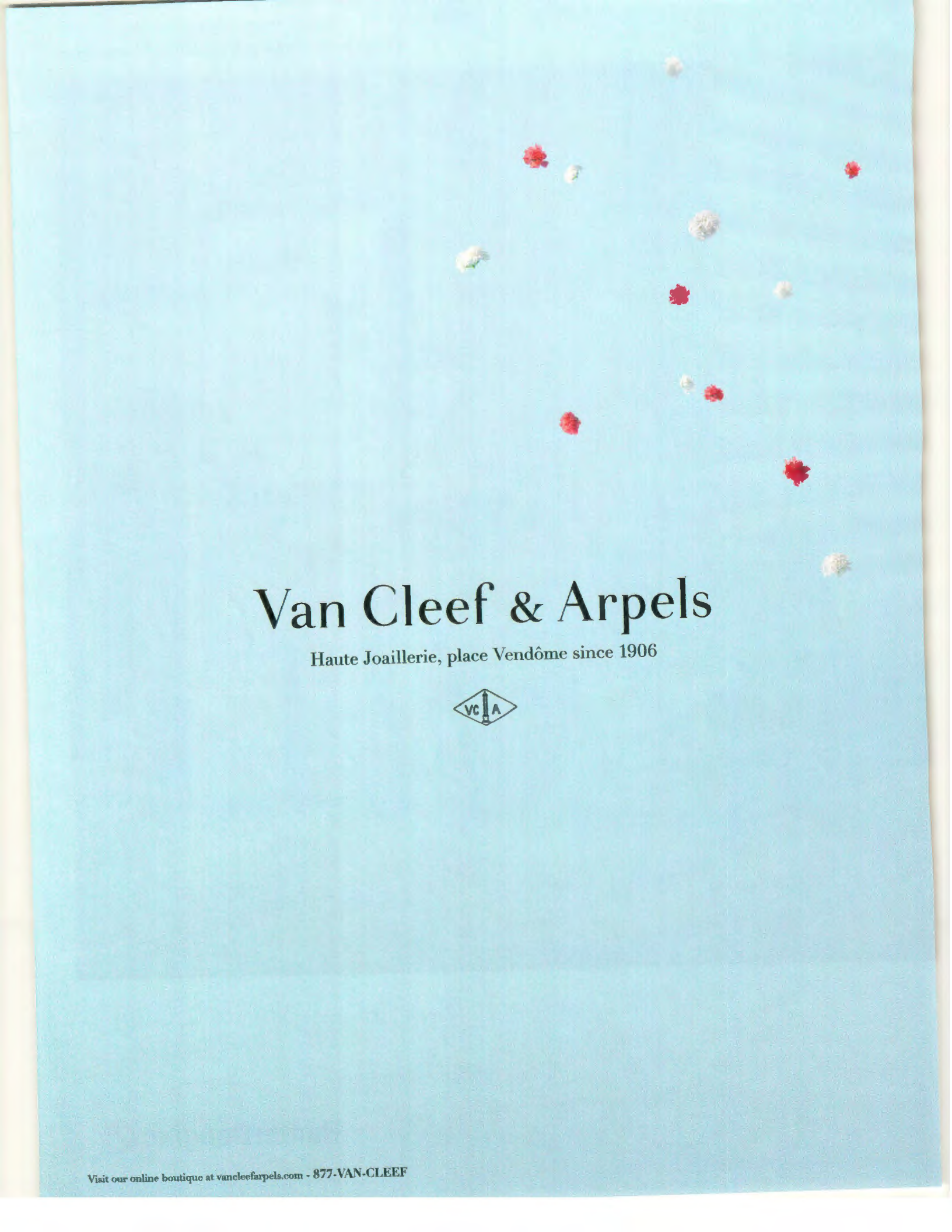
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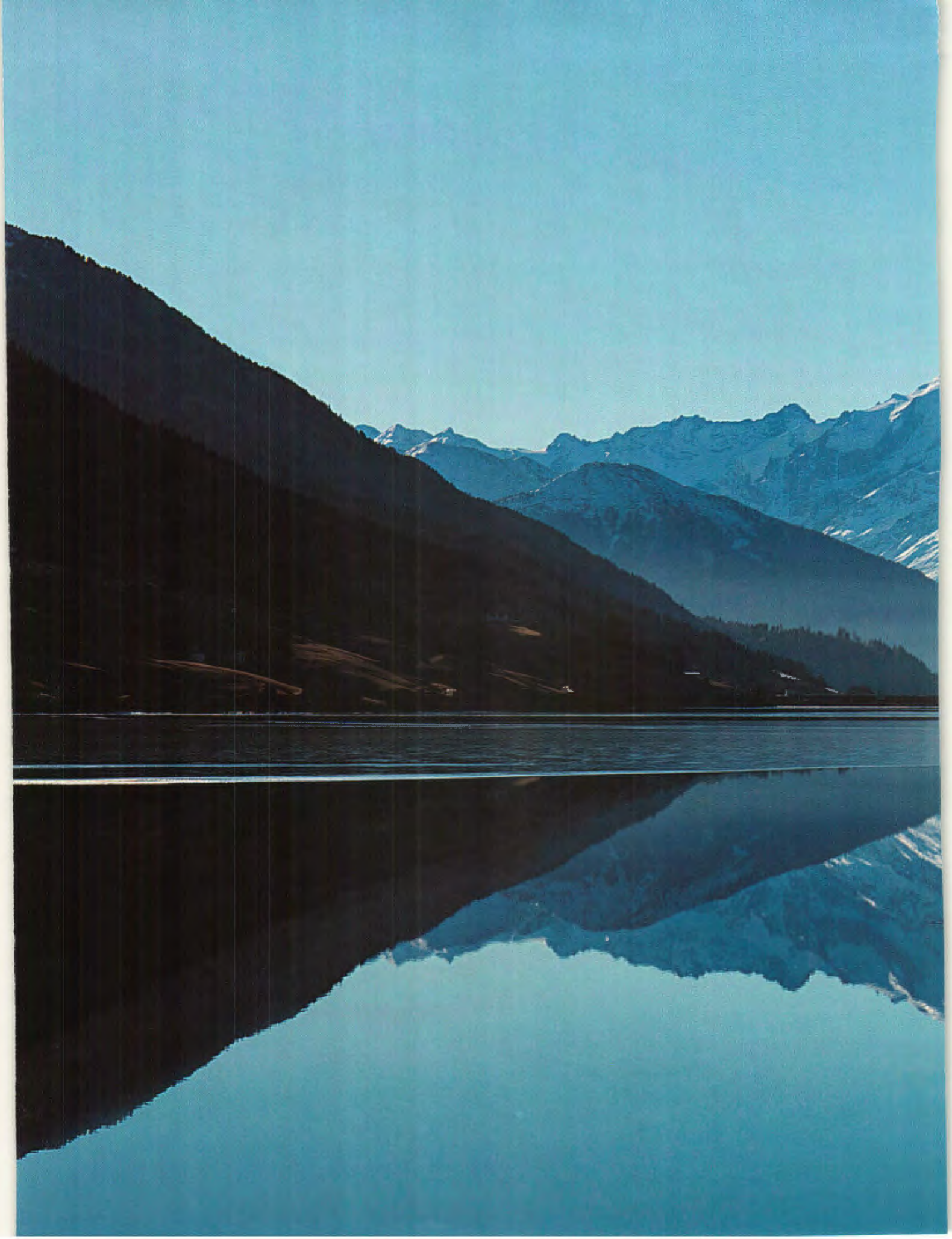


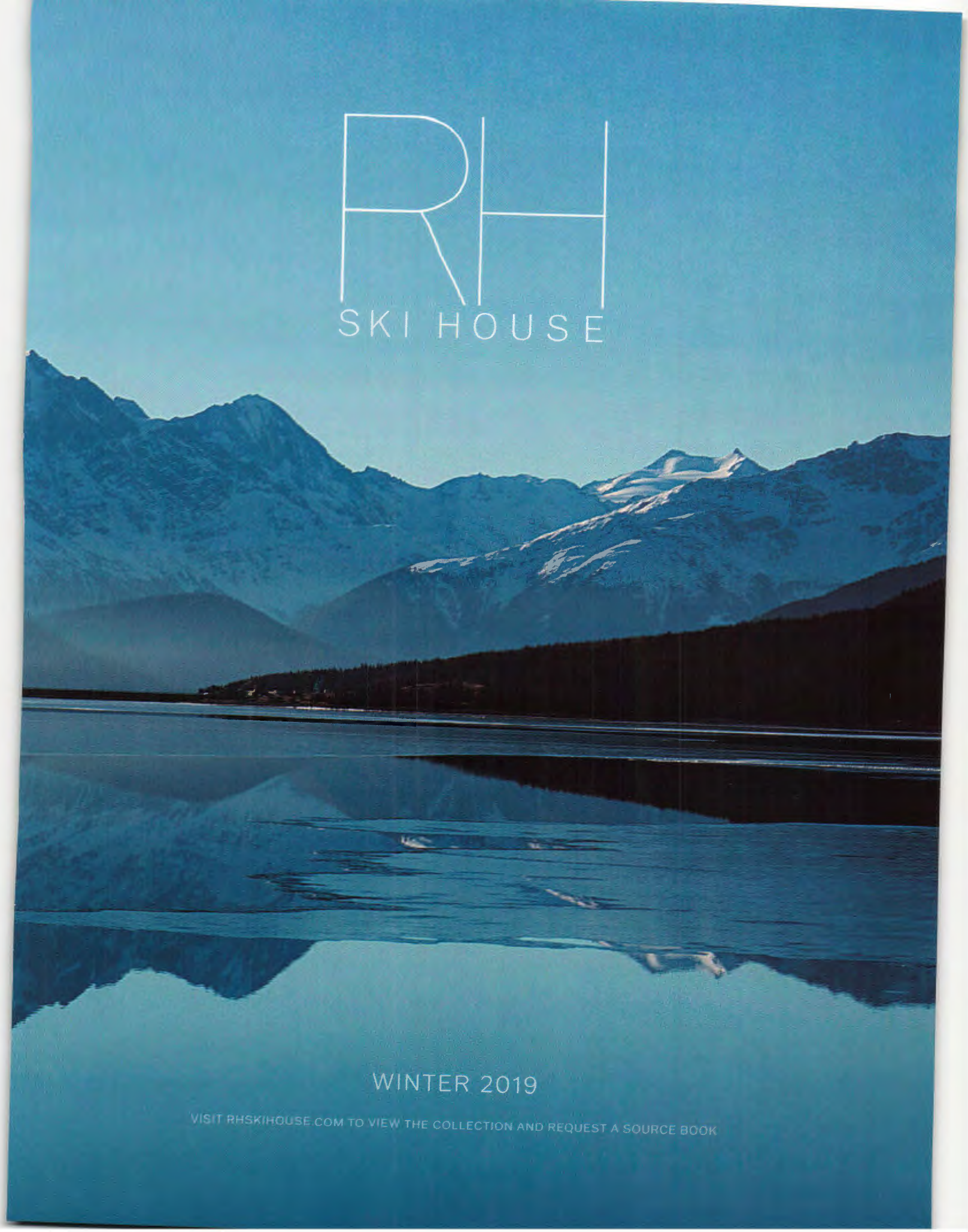
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FROM TOP: SAM FROST; TREVOR TONDRO

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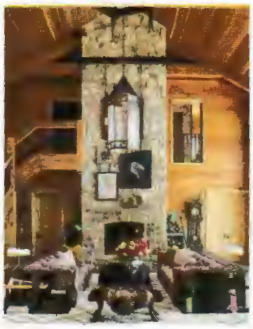
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KEVIN AND NICOLE SYSTROM'S LAKE TAHOE HOME. "CABIN FEVER," PAGE 122. PHOTOGRAPHY BY DOUGLAS FRIEDMAN.

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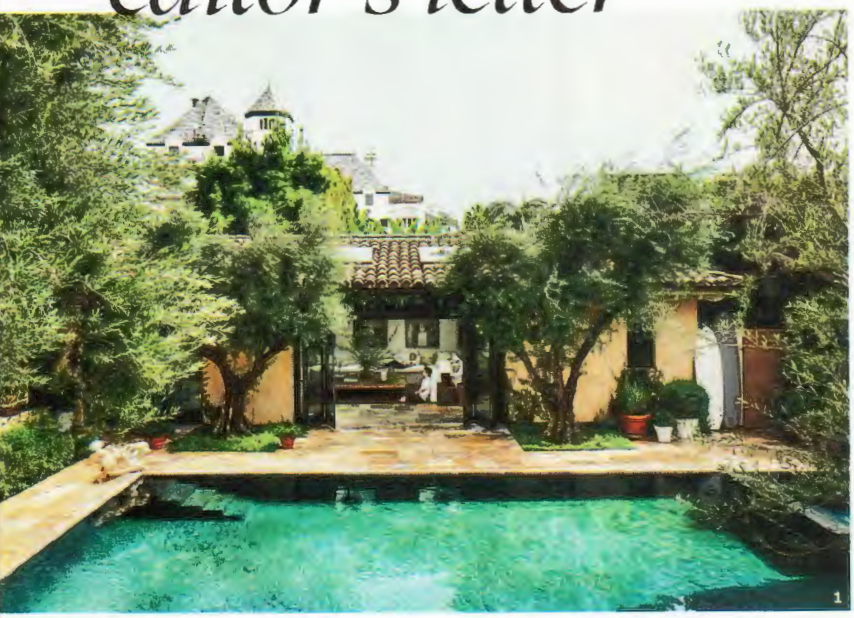
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editor's letter





1. THE LOS ANGELES POOLHOUSE OF MICHAEL AND ALEXANDRA MISCZYNSKI OF ATELIER AM. 2. THE "AUTO GALLERY" IN AN L.A. HOME DESIGNED BY SEATTLE FIRM OLSON KUNDIG. 3. KEVIN AND NICOLE SYSTROM ON LAKE TAHOE.

Before the Manhattan penthouses and the Paris pieds-à-terre, *Architectural Digest* was singularly focused on the glories of California, where the magazine was born, a native Angeleno, in 1920.
—*Architectural Digest at 100: A Century of Style*



It's official: We are 100. To mark *AD*'s impressive 2020 anniversary, the editors and I embarked on the Herculean project of winnowing a century's worth of important images and projects into a book. No easy feat . . . but here it is, *Architectural Digest at 100: A Century of Style*, published by Abrams and available October 8. Appropriately, the chapter of the book dedicated to California—*AD*'s birthplace—is excerpted in this issue, an issue that is itself entirely devoted to the Golden State. And so we bring you a quintessential "indoor/outdoor" modernist house by AD100 architects Olson Kundig that boasts boffo views of Hollywood, two breathtaking pools, and a serious man cave including an "auto gallery" to display the owner's car collection—what could be more L.A.? For a totally different vibe, consider the super-romantic pool, poolhouse, and entertaining pergola of the couple Michael and Alexandra Misczynski, of the AD100 firm Atelier AM. The property, lush with jasmine and olive trees, evokes an Italian paradise but quite astoundingly looks out on the landmark Chateau Marmont, not a Tuscan vineyard. "We just wanted a place where we can take a breath and imagine we're somewhere far, far away from the Sunset Strip," says Alexandra. Our cover family, Kevin Systrom (cofounder of Instagram) and his wife, Nicole, are due a heartfelt and epic thank-you, not only for sharing their evocative Lake Tahoe lodge with *AD* (it's on the California side of the lake and was masterminded by San Francisco–based AD100 designer Ken Fulk) but for most generously supporting *AD*'s philanthropic initiative with New Story as our largest donor to date. We are in the final stages of completing construction of our village in Haiti, which will provide houses for 100 families rendered homeless in the 2010 earthquake. Ken Fulk has been a tireless advocate for *AD* and New Story, and the dynamic combo of him, Kevin, and Nicole has resulted in the total joy of not only a beautiful "forever" house for the Systroms but a "finally" house for deserving people in one of the poorest places on earth. Thank you, Kevin and Nicole, for your generosity, and to the entire community of designers and architects who have also donated to this cause.



4. A VIEW OF A NEW STORY HOUSING VILLAGE IN HAITI; *AD* IS CURRENTLY COMPLETING CONSTRUCTION ON A SIMILAR PROJECT. 5. ME WITH OUR NEW BOOK, *ARCHITECTURAL DIGEST AT 100: A CENTURY OF STYLE* (ABRAMS).



AMY ASTLEY
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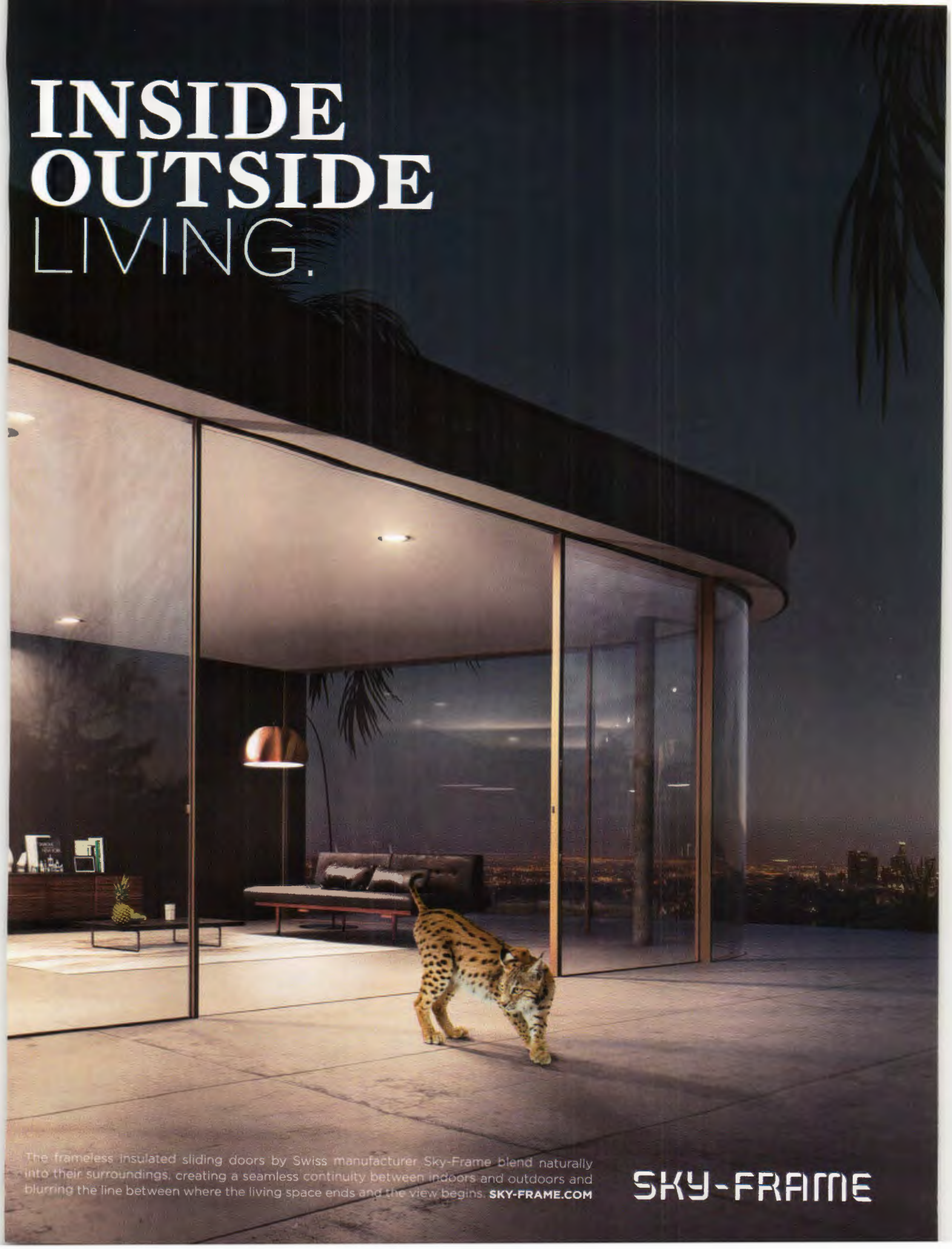
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Tree of Life

How a leafy 18th-century Indian textile took the Western Hemisphere by storm

BRAQUENIÉ'S ICONIC LE GRAND GÉNOIS PRINT COVERS CHRIS BURCH'S BEDROOM IN FRANCE.

MIGUEL FLORES-VIANNA



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object lesson





1. BRAQUENIÉ'S LE GRAND GÉNOIS SCREEN PRINT ENVELOPS A ROOM AT HUBERT DE GIVENCHY'S FRENCH RETREAT. **2.** CLAUDIA SCHIFFER'S ENGLISH MANSE. **3.** DANIEL ROMUALDEZ'S CONNECTICUT HOME. **4.** MARK D. SIKES'S LOS ANGELES GUEST ROOM.

Colorful, hand-painted or -dyed Indian bedcovers made of lightweight cotton and known as palampores became all the rage in 17th-century Europe when East India firms began importing them westward. By the 1800s, brothers Alexandre and Charles-Henri Braquenié, of the namesake French fabric house, were printing spin-offs. One of their clients' favorites, block printed and sometimes painted on crisp white cotton, was called Le Grand Génois (likely for the Italian city that produced many palampore riffs) and bore a winding Tree of Life. The decorative motif symbolizing eternal life was fitting, considering how the pattern has proliferated since.

"My first memory of it is in Hubert de Givenchy's home outside of Paris," says interior designer Mark D. Sikes, recalling a famously flowered guest bedroom at the haute couturier's Manoir du Jonchet. There, Le Grand Génois covered walls, seats, cushions, and a *lit à la polonaise;* it also framed a window. Sikes took note, using the same fabric to canopy and curtain his own spare room in Los Angeles. "At first sight I knew I wanted to create a whole room of it."



3

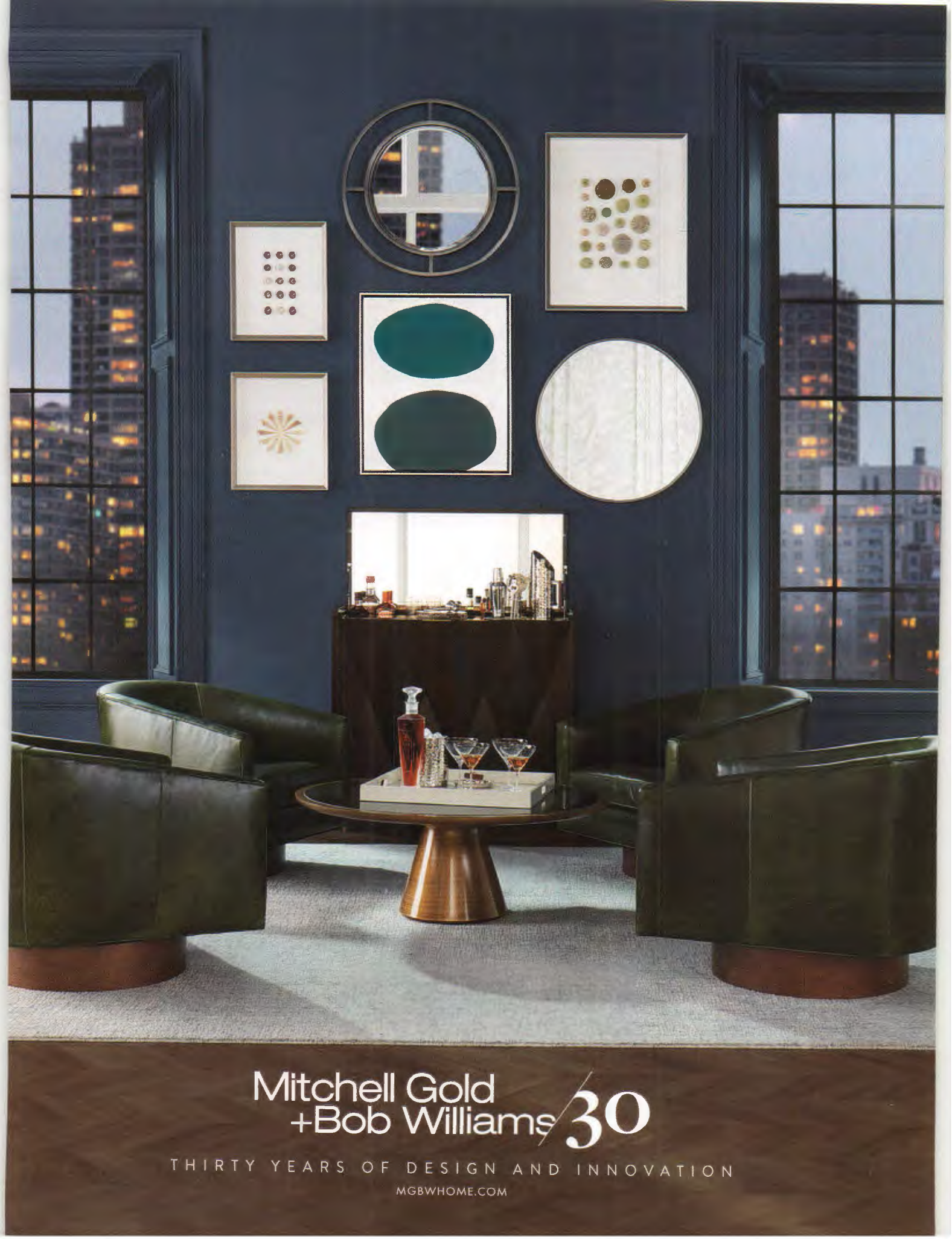
He's not the only one. Tastemakers from entrepreneur Chris Burch to supermodel Claudia Schiffer have ordered yards of the legendary pattern, which is now screen-printed and sold to the trade through Pierre Frey. AD100 interior designer Daniel Romualdez took things a step further in his Connecticut bedroom, applying Le Grand Génois en suite, on the bed, sofa, cushions, and walls.

Other aesthetes prefer the motif in smaller doses: Textile designer Carolina Irving used Le Grand Génois for a pillow in her pattern-filled Paris flat; this summer, interior designer CeCe Barfield Thompson deployed a swath as a tablecloth that served as the backdrop for her new china. Still, there's no denying the success of a palampore used as originally intended—in the bedroom. Muses Sikes: "There's something wonderfully romantic about falling asleep surrounded by that pattern." *pierrefrey.com* —HANNAH MARTIN



4

1. KAREN RADKAI; 2. SIMON UPTON; 3. OBERTO GILI; 4. AMY NEUNSINGER


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DISCOVERIES



DOUGLAS FRIEDMAN

DECORATING

Business Meets Pleasure

For Arteriors founder *Mark Moussa*, home is a celebration of design in all forms

SHM ARCHITECTS AND DESIGNER JAY JEFFERS COLLABORATED ON THE DALLAS HOME OF JULIETTE AND MARK MOUSSA, THE FOUNDER OF ARTERIORS (ARTERIORSHOME.COM); THE CHANDELIER AND ACCENT TABLES ARE BY ARTERIORS, THE CHAIRS ARE VINTAGE ARNE JACOBSEN, AND THE BOOKCASES ARE BACKED IN PHILLIP JEFFRIES WALLPAPER.

DISCOVERI



1



2

1. THE PROPERTY'S LIVE OAK IS FRAMED WITHIN A CENTRAL COURTYARD; THE MIRROR AND COCKTAIL TABLE ARE BY ARTERIORS. 2. IN THE BREAKFAST NOOK, AN APPARATUS CHANDELIER IS GROUPED WITH GUBI SIDE CHAIRS AND AN EERO SAARINEN TABLE FROM DESIGN WITHIN REACH. 3. THE KITCHEN FEATURES CUSTOM OAK CABINETRY, WOLF WALL OVENS, TABARKA STUDIO BACKSPLASH TILE, AND ARTERIORS LIGHTING; THE BEADED ARTWORK IS BY PAOLA PIVI.

Juliette and Mark Moussa couldn't wait to be married in the house they were building in Dallas. So they didn't. Right there in their future library, the giddy couple tied the knot—surrounded by stud-framed walls and power tools, with their wedding cake on a makeshift table of plywood and sawhorses. Guests were promptly handed Sharpies to scribble sentiments within those walls, since sealed up for posterity behind Sheetrock.

Love is all around chez Moussa, now a setting for three members of a lively blended family that totals seven in all: Juliette, one of her three children, and Mark, the founder of Arteriors, purveyor of sophisticated lighting, furniture, and accessories. Design isn't just a business for the Moussas—Mark founded Arteriors in Dallas in 1987 and has built it into a global beacon of chic—it is a passion, relished every day in a home where everything is considered, even how a shapely oak tree appears through windows.

The family's choice of architect had become obvious. As they drove about, looking for ideas, "every single house that we loved was his," Juliette says of David Stocker, principal of the local firm SHM Architects. Stocker dug deep for his own inspiration for the Moussa house, arriving at a crisscross between classicism and modernism, wrapped in the metaphysical. "Architecture is supposed to bring mystery and delight," he says, reflecting on the progression of rectilinear spaces. "We worked hard to let the house slowly reveal its secrets." One of the confidences is the aforementioned live oak tree, already on site, which now spreads its branches in its own central courtyard, with vistas to it unfolding slowly. Mark likes to call it "the happy tree" for its exuberant, affirming presence.



3

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DISCOVERIES





1. MOROSO SETTEE AND CUSTOM SOFA MINGLE WITH JOSEPH HAVEL ARTWORKS, A HOLLY HUNT COCKTAIL TABLE, AND TWO ARTERIORS ACCENT TABLES IN THE LIVING ROOM. **2.** THE MASTER BEDROOM IS FURNISHED WITH A HOLLY HUNT BED AND A BENCH AND LIGHTING BY ARTERIORS.

As Stocker created with limestone, glass, stucco, and steel, San Francisco–based designer Jay Jeffers pulled together the mélange of furnishings and art. Jeffers had first met Mark at an industry function, but a chance run-in at a Mexican hotel fortified their bond. Not only did Mark eventually ask Jeffers to design a collection for Arteriors, he asked him to help with his family's new house, too. Jeffers stirred together vintage and antique finds, Arteriors pieces and prototypes, and more. The only real goal? "We wanted to celebrate design," Mark says. Everything—from a Swedish buffet picked up at a Paris flea market to a long sofa designed by Jeffers—is cerebral, crafted, alluring. "It all kind of fits," says Mark. Because the Moussas are inveterate travelers, the interior pulsates with the "worldly, universal vibe" that Jeffers says the couple envisioned. Though Mark always has another plane to catch (bound for India, China, or Europe, as part of his sourcing and creating for Arteriors), the would-be homebody feels a tug. "I never really want to leave," he says. "We've got it all right here." —ROB BRINKLEY

DOUGLAS FRIEDMAN


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AD PRO STUDIO VISIT

Hit Refresh

From its Berkshires base, venerable Tillett Textiles keeps the classics alive

1. PATRICK MCBRIDE OF TILLETT TEXTILES. 2. GIVERNY FABRIC. 3. TILLETT TEXTILES' BERKSHIRES STUDIO. 4. JACKIE KENNEDY AT HER HYANNIS PORT HOME, WITH A CHAISE COVERED IN A TILLETT FABRIC. 5. THE SAME CHRYSANTHEMUM PRINT, REIMAGINED IN NEW COLORS.

In 1962, when Jackie Kennedy walked CBS through the White House, TV viewers were treated to the sight of wide-stripe curtains speckled with a lively daisy motif. The fabric was by Tillett Textiles, whose painterly designs would adorn virtually all her homes thereafter—not to mention those of Babe Paley and Bunny Mellon. Today, amid the rolling hills of the Berkshires, the same textiles are being dusted off for a new generation thanks to Patrick McBride, the stepgrandson of D.D. and Leslie Tillett, who founded the company in the 1940s.

Tillett Textiles' story spans four generations and multiple continents. Patriarch George Tillett pioneered the silk-screening process in the early 20th century. His two sons conceived their own textiles after joining a circle of artists, Diego Rivera among them, in Mexico. There, elder brother Leslie met and fell for D.D. Doctorow, a photojournalist on assignment for *Harper's Bazaar*. The couple relocated to Manhattan, where their designs became the toast of the town, eventually retreating to the quiet of the Berkshires in the summertime.

Thirty-five years after the Tilletts' son and daughter-in-law built a sprawling factory, the same complex still produces each textile by hand, printing rolls of fabric on long tables. Upstairs, a vast archive contains just about every screen ever designed. "Nothing at Tillett gets discontinued," says McBride, noting that new projects are under way, including collaborations with the Alexander Girard estate and artist Robert Paige, who was part of the Brooklyn public-works project Onassis spearheaded with D.D. and Leslie in the 1970s. "To me the legacy of Tillett was so forward that it still resonates powerfully today." *t4fabrics.com* —JANE KELTNER DE VALLE



4



5

1. & 3.: CHRIS MOTTALINI; 2. & 5.: COURTESY OF TILLETT TEXTILES; 4.: THE ESTATE OF JACQUES LOWE

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ARCHITECTURE

Capital Improvement

Masterminded by *Steven Holl* and *Edmund Hollander*, a thoughtful expansion breathes fresh life into D.C.'s Kennedy Center

Seen from the Potomac River, the Reach, a newly opened extension to the John F. Kennedy Center for the Performing Arts in Washington, D.C., presents as just three modest pavilions. But like an iceberg, the bulk of the addition, designed by AD100 architect Steven Holl, remains hidden. Below the grassy landscape, 72,000 square feet of rehearsal and performance space unfold, connecting to the institution's original 1971 Edward Durell Stone building and opening up a new world of creative possibilities. "The expansion is a fusion of architecture and landscape," explains Holl, who collaborated with landscape designer Edmund Hollander on the project, a memorial for President Kennedy. Protruding from the city's largest green roof, the concrete pavilions frame views of the Lincoln Memorial and Washington Monument. Incorporated into the public garden, meanwhile, are a reflecting pool and ginkgo grove, with 35 trees honoring the 35th president. Hollander envisioned the landscape as a performance unto itself, with grasses and flowers forming seasonal tapestries. Underground, the three iceberg tips merge into flexible column-free space; crinkled concrete walls diffuse sound in the 150-seat theater; and rehearsal rooms mirror the dimensions of the Center's main stage. "You can't fully understand the project from above," says Holl, noting its parabolic curves reveal that there's more to discover. *kennedy-center.org* —**ELIZABETH FAZZARE**



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DISCOVERIES









1. PERGAMO CHAIR; $1,180. 2. IVAR LAMP; $760. 3. BEN SOLEIMANI IN HIS L.A. STUDIO. 4. LUNA STACKING ROUNDS; $180. 5. ARISA RUG; FROM $1,695. 6. BURTON CONSOLE TABLE; $1,280. 7. ROWEN SOFA; $2,900.





CREATIVE FORCE

Rock the House

Ben Soleimani has big plans to revolutionize the home-furnishings market

It's a question that has bedeviled cost-conscious design connoisseurs for ages: Where can one acquire a really good sofa—smartly detailed, well-proportioned, finely crafted—without breaking the bank? Ben Soleimani says he has the answer, and he's betting big to prove it. The scion of a four-generation dynasty of rug purveyors, Soleimani spent decades in the high-end carpet game, first in his family business, then through a strategic partnership with RH. Earlier this year, he launched his own namesake online venture, with the proposition that quality and value can indeed coexist. He plans to test that premise further by buttressing his online presence with brick-and-mortar showrooms in Los Angeles and New York.

"I've done everything I can possibly do in the rug world. Now I want to bring my experience and expertise to the entire home," Soleimani says of his brand's expansion into furniture, lighting, and accessories. "I know quality, and I know how to make things of quality at scale. If you're spending four to five thousand dollars, you should be able to get an amazing sofa."

Soleimani's prolific furniture launch this fall encompasses roughly 300 new pieces, with endless sizes and finishes. The collection was conceived by the company's in-house studio, with Soleimani himself overseeing every detail from concept to production. "I'm always simplifying and then simplifying again. I believe in the less-is-more approach," he says. "The simpler the design becomes, the more difficult it can be to produce. I work with a huge international network to make sure the right pieces are being fabricated by the right people. Once you've figured that out, you make a genuine marriage of quality and value." *bensoleimani.com* —MAYER RUS

ROGER DAVIES; RUG: COURTESY OF BEN SOLEIMANI


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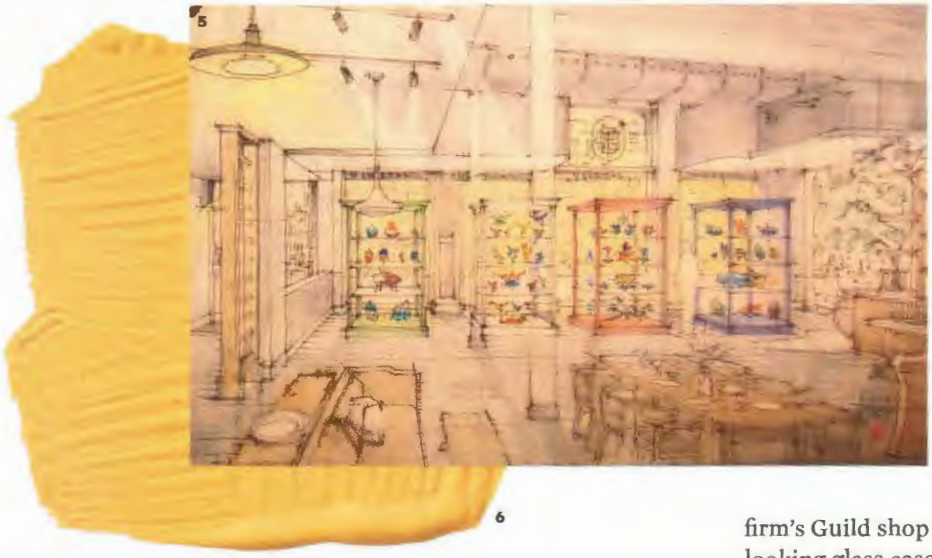


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DEBUT

Natural Curiosity

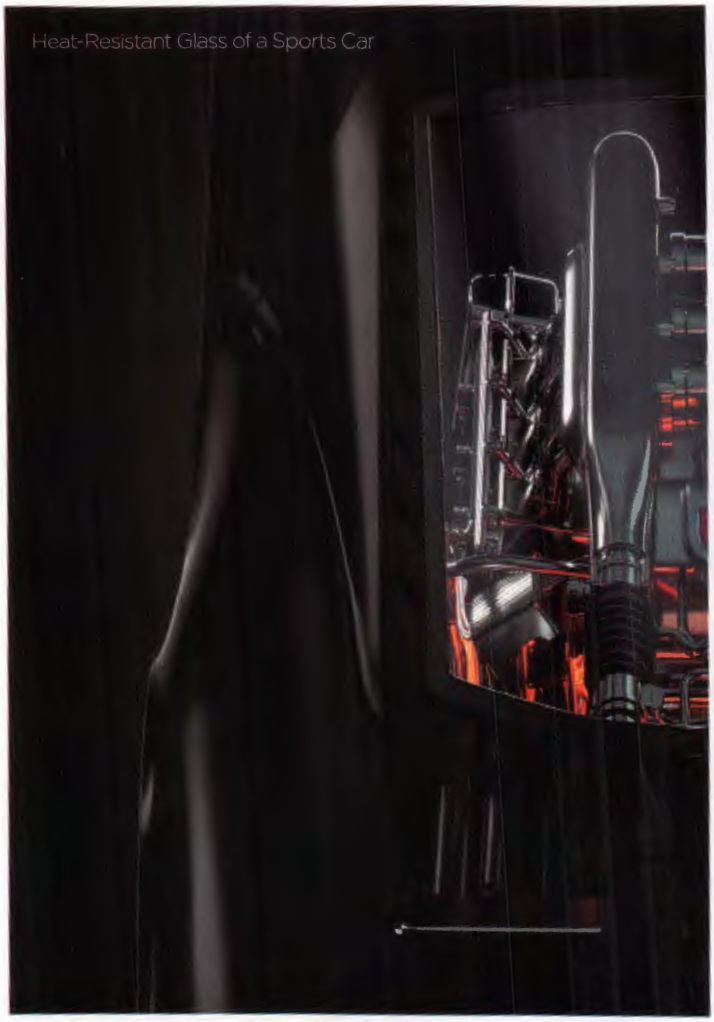
Paintmakers Farrow & Ball and design duo Roman and Williams conjure a world of color

Typically, Farrow & Ball, the cult paint company, goes it alone—developing its colors in-house. For the new Colour by Nature range, though, the 73-year-old British studio has partnered with London's Natural History Museum. As Charlotte Cosby, head of creative for Farrow & Ball, explains, "The museum contacted me and said, 'We found this amazing book in our archives. Would you be interested in realizing some of the colors from it?' " She took one look and was gobsmacked. *Werner's Nomenclature of Colours* is a pocket-size 1814 handbook—based on the chromatic studies of German geologist Abraham Gottlob Werner and adapted by Scottish artist Patrick Symes—that allowed scientists and explorers, Charles Darwin among them, to classify their discoveries in the natural world through a universal color language of 110 shades, from Broccoli Brown to Arterial Blood Red. "Even the names reminded me of our own names," explains Cosby, who, with her team, selected 16 favorites that not only filled gaps in Farrow & Ball's offerings but also felt "appropriate for the mood of the world at the moment." The collection's U.S. launch is being handled by Robin Standefer and Stephen Alesch of Roman and Williams. "The story of adventurers discovering new things in nature is always at the top of my intellectual-curiosity chart," Standefer explains. The AD100 firm's Guild shop in Manhattan will be lined with antique-looking glass cases displaying minerals and more, each half-dipped in the Werner's colors that describe them and labeled accordingly. Copies of *Werner's Nomenclature of Colours* will be on sale, too. "It will be like an Old-World science museum, a cabinet of curiosities," Standefer says. "We want to share a historic story but make it modern." *farrow-ball.com; rwguild.com* —MITCHELL OWENS

1. STEPHEN ALESCH AND ROBIN STANDEFER FLANK CHARLOTTE COSBY OF FARROW & BALL AT LONDON'S NATURAL HISTORY MUSEUM. 2. A VIGNETTE OF PAINT-DIPPED MATERIALS AT ROMAN AND WILLIAMS GUILD. 3., 4., 6. IMPERIAL PURPLE, ULTRA MARINE BLUE, AND DUTCH ORANGE PAINTS. 5. A SKETCH OF THE INSTALLATION AT ROMAN AND WILLIAMS GUILD.

1. PHILIP SINDEN @ KAYTE ELLIS AGENCY; 2. GABRIELLE PILOTTI LANGDON; 3, 4, + 6. COURTESY OF FARROW & BALL; 5. COURTESY OF ROMAN AND WILLIAMS

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Alexa Hampton

The Manhattan designer's latest product designs offer suave lessons in history

Using historical shapes as inspiration is the best, because the source is already a proven success—a cabriole leg just works," observes Alexa Hampton, the Manhattan AD100 interior decorator who is also a prolific designer of home products that bring the past into the present. "Innovation can be amazing, but it's not my favorite thing; I love taking references and breathing a different life into them," she adds during a conversation peppered with references from 15th-century sculptor Lorenzo Ghiberti's *Gates of Paradise* doors to the chic 1930s decors at Milan's Villa Necchi Campiglio. Hampton's latest creations for furniture brand Theodore Alexander and fabric empire Kravet—to name just two of her partnerships—prove that point, offering what she calls "eternal shapes that thrill you when you see them, whether or not you can connect the dots." The designer's Dante armchair channels Italian Empire taste, while her Jaipur wall mirror incorporates Mughal architecture's iconic scalloped arch. One of Hampton's new Kravet fabrics is spangled with tiny mirrors inspired by an Indian coverlet she bought on Etsy. "Mirrorwork is so cool," she enthuses. "It's so clearly artistic and artisanal, it bounces light, it twinkles without looking disco, and if you interpret it within a classic geometric grid, you can escape that kitsch Ali Baba moment." *alexahampton.com* —MITCHELL OWENS

1. ALEXA HAMPTON'S MANHATTAN LIVING ROOM. 2. KRAVET'S MIRARI KEY (*KRAVET.COM*). 3. FLORIANA. 4. THEODORE ALEXANDER'S DANTE ARMCHAIR (*THEODOREALEXANDER.COM*). 5. JAIPUR MIRROR. 6. CRISTINA COCKTAIL TABLE.

INTERIOR: SCOTT FRANCES; ALL OTHERS COURTESY OF RESPECTIVE COMPANIES


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Poltrona Frau
1912

DISCOVERIES



1



2



3

1. FLORA SOAMES'S FABRICS DISPLAYED IN A DORSET BARN. **2.** HER NEW DAHLIAS BLOCK-PRINTED WALLPAPER. **3.** HONEYCOMB WEAVE. **4.** ENID'S GARLAND.

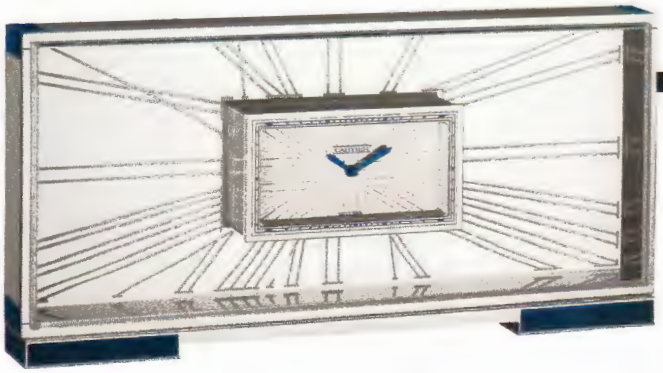


4

DEBUT

Charm Offensive

"A friend used to call it my 'one-day box,' " British interior designer **Flora Soames** says with a laugh. That would be a trunk full of antique and vintage fabrics and wallpapers that she's collected for years. Well, "one day" is now. Those beloved documents have sparked Soames's inaugural collection of textiles and wall coverings, all customizable and made in the U.K. Dahlias wallpaper interprets a floriferous Belle Époque treasure; Oulton Stripe, shot with gold thread, is based on a Syrian blanket; and Chartwell Weave (named in honor of Soames's great-grandfather Winston Churchill's house) was adapted from an Arts and Crafts bridge-table cover. "I've always been attracted to fabrics with a slightly crude, painterly quality," Soames explains of her sources of inspiration, mostly late-19th and early-20th century. "People then took design slightly less seriously, and I hope that comes across." *florasoames.com* —MITCHELL OWENS



THINK PIECE

ON THE HOUR

Shoppers at Cartier's newly reimagined London flagship will find time passing with extra style. Available exclusively at the Bond Street boutique, this Exceptional clock offers a contemporary spin on traditional watchmaking. (Its rectilinear form is crafted of the same mineral glass found in the French jeweler's iconic pieces.) In a nod to Great Britain, a Union Jack motif adorns the one-of-a-kind design, which is further accented by stainless steel and a floating dial with swordlike hands. Price upon request; *cartier.com* —ELIZABETH FAZZARE

1. EMMA LEWIS; 2.–4. COURTESY OF THE COMPANY; CLOCK: AUDREY DUFER/COURTESY OF CARTIER


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TRAVELS

Farm Fresh

Culinary excitement and newfound creative spirit arrive at haute hippie Ojai, California

The eye has to travel—true—but the eye also has to rest. For Angelenos in the know, that means retreating up the 101 to Ojai, a quiet nexus of natural beauty bordered by the Topatopa Mountains. Here, quintessentially Californian charms abound, from orange groves and lavender fields to apiaries and apothecaries. Local ordinances prevent the arrival of chain stores and restaurants, preserving a small-town feel. And, as believers will tell you, calming currents course through the valley thanks to its perfect east-west alignment. Visitors from near and far will certainly relax at the Ojai Valley Inn, a 220-acre pleasure playground dotted by Spanish Colonial Revival buildings, among them Wallace Neff originals *(ojaivalleyinn.com)*. And what better time to go than now, with the recent arrival of the Farmhouse, a new culinary venue designed by architect Howard Backen. The barn-style complex, complete with a state-of-the-art Viking kitchen and organic garden, plays host to special dinners, wine tastings, and classes courtesy of stars like chef Nancy Silverton, author Ruth Reichl, and butcher Dario Cecchini. Tempting though it may be to never leave the grounds, more inspiration awaits throughout town. *AD* gathered all the ingredients for a perfect weekend. —SAM COCHRAN





1. THE FARMHOUSE AT THE OJAI VALLEY INN.
2. FRESH STRAWBERRIES AT THE FARMERS' MARKET.
3. ONE OF THE HOTEL'S POOLS.

EAT

Ojai offers a tasting menu of contemporary Californian cuisine, from the green juices and grain bowls at **Hip Vegan** *(hipvegancafe.com)* to the homemade pastas at **Nocciola** *(nocciolaojai.com)*. For a jolt of caffeine, head to **Beacon Coffee,** an inland offshoot of the Ventura roasting company *(beaconcoffee.com)*. And on Sundays, hit up the **farmers' market** *(ojaicertifiedfarmersmarket.com)* before grabbing a coveted loaf of bread at **Kate Pepper's bake shop,** operated out of a converted woodshop *(katesbread.com)*.

DO

Nature is each day's main event in this tranquil valley. Take in the pink moment—when peach evening light washes the mountains—from Shelf Road Trail. Bathe in healing hot springs. Or delight in reptilian company at the **Turtle Conservancy,** a stylish sanctuary founded by New York nightlife impresario Eric Goode *(turtleconservancy.org)*. Shoppers, meanwhile, will find ample treasures, from the orange-blossom candles at **deKor & Co** *(dekorandco.com)* to the desert fashions at **In the Field** *(inthefieldojai.com)* and the vintage design tomes at **Bart's Books** *(bartsbooksojai.com)*.

PHOTOGRAPHY BY JESSICA SAMPLE

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DISCOVERIES



1. A RENZO MONGIARDINO MAQUETTE OF A BEDROOM FOR LEE RADZIWILL.
2. HIS MODEL FOR AN ADJOINING BATH.



AUCTIONS

Affairs to Remember

"The house is one's soul," Lee Radziwill (1933–2019) once said. When it came to the style icon's own residences, times good and bad were echoed in objects that recalled spouses, lovers, and that famous sister. "There's a reason for her keeping these," Christie's deputy chairman Jonathan Rendell says, referring to three watercolor maquettes ($20,000–$30,000) offered in The Collection of Lee Bouvier Radziwill on October 17. Though designer Renzo Mongiardino decorated several of her homes, these are the only schemes that she saved. The bedroom and bath were likely a suite for husband #2, a Polish prince, though it's uncertain if they were executed. Still, "as a piece of decoration history, they're rather important," Rendell says of the romantic ephemera, adding, "and better than a dreary virtual tour of a horrible apartment on a 98th floor." *christies.com* —MITCHELL OWENS



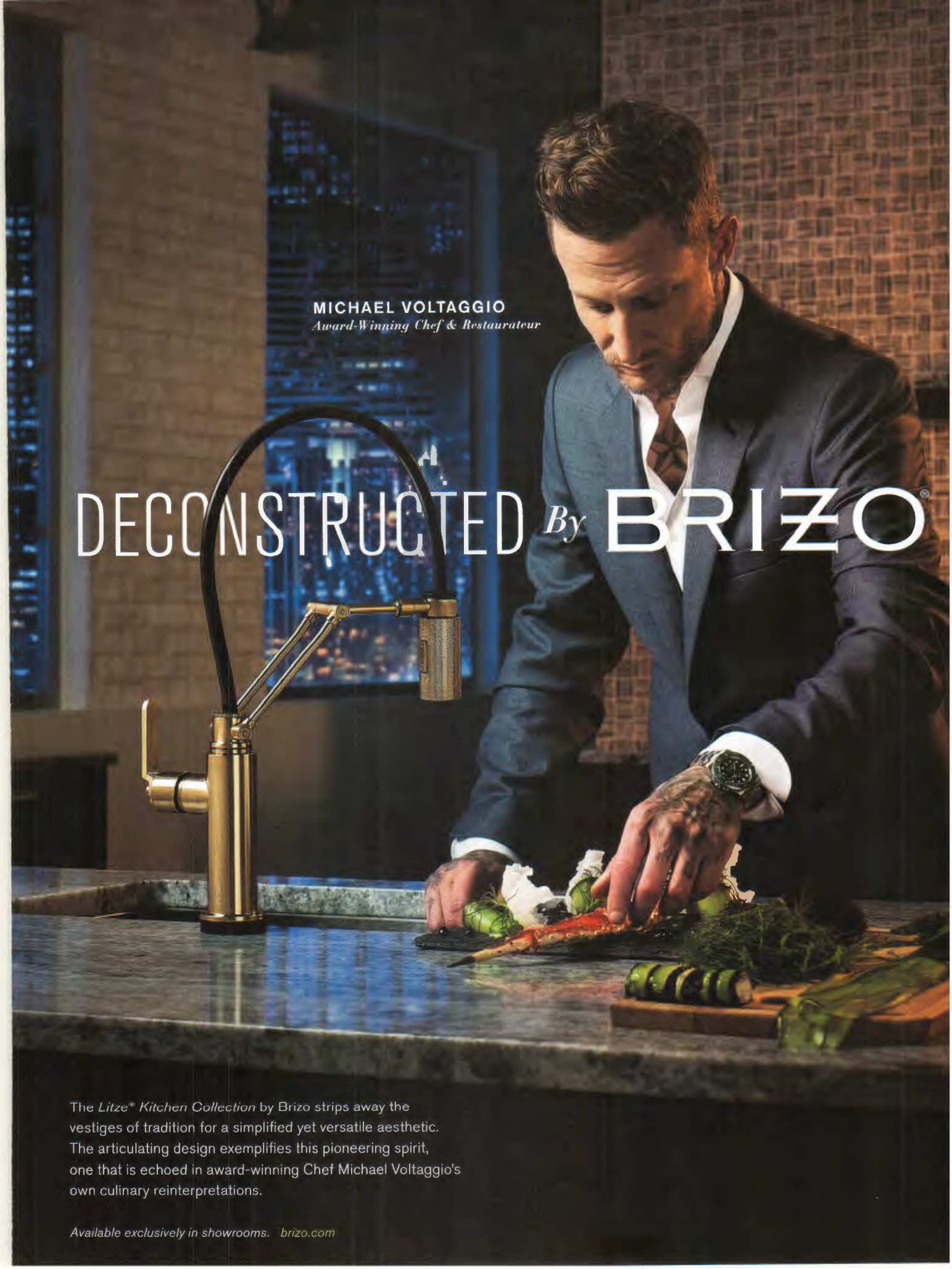
DEBUT

FASHIONABLE ARRIVAL

With a decorator for a mother and a background in architecture (she studied at the Rhode Island School of Design before pivoting into fashion at Central Saint Martins), it was only a matter of time before the Greek-born, London-based fashion designer Mary Katrantzou began repurposing her pattern-happy creations for the home. This month she launches a collection of six wool-and-silk floor coverings with The Rug Company (Framis at left), featuring scaled-up florals, sunray squiggles, and graphic paint-by-numbers patterns inspired by "childhood nostalgia." *therugcompany.com* —HANNAH MARTIN

CHRISTIE'S IMAGES LTD. 2019; COURTESY OF THE RUG COMPANY


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Kitchens

GREAT DESIGN AWARDS AD 2019 KITCHENS



FASHION DESIGNER JULIE DE LIBRAN'S PARIS KITCHEN; RANGE BY WOLF, CABINETS PAINTED IN FARROW & BALL'S BLACK BLUE NO. 95.

AMBROISE TÉZENAS

Craving a kitchen full of flavor? *AD*'s got you covered. Our *2019 Great Design Awards* round up the best new products, from top appliances to dreamy tile to fixtures to suit every taste. (In other words, all the key ingredients.) But whether you're an urban traditionalist or a country minimalist, the same rules apply: Go with your gut, delight in the details, and most important, be bold. After all, as the old adage goes, if you can't stand the heat, get out of the kitchen....

PRODUCED BY MADELINE O'MALLEY

DISCOVERIES

PARIS CERAMICS FRENCH OAK BRETAGNE WOOD; FROM $16 PER SQ. FT. *PARISCERAMICSUSA.COM*

RH SALVAGED WOOD ISLAND; FROM $2,325. *RH.COM*

LE CREUSET 2.5 QUART HERITAGE OVAL CASSEROLE; $90. *LECREUSET.COM*

VIKING TUSCANY 36" RANGE; $14,189. *VIKINGRANGE.COM*

MATOUK SAVANNAH GARDENS NAPKINS; $135 FOR A SET. *MATOUK.COM*

UPDATING TRADITION

REFRESHED CLASSICS FOR THE URBANE COUNTRY LOVER. SHOWN IS A MANHATTAN KITCHEN BY G. P. SCHAFER ARCHITECT; RANGE BY LA CORNUE, CUSTOM HOOD.

MAUVIEL COPPER SAUCEPAN; $200. *WILLIAMS-SONOMA.COM*

PLAIN & FANCY CUSTOM CABINETRY TAPESTRY CABINET; PRICE UPON REQUEST. *PLAINFANCYCABINETRY.COM*

ROCKY MOUNTAIN HARDWARE ZEPPELIN CABINET KNOB BY ROGER THOMAS; $48. *ROCKYMOUNTAINHARDWARE.COM*

TRUE RESIDENTIAL 42" REFRIGERATOR; $18,940. *TRUE-RESIDENTIAL.COM*

SERENA & LILY ROUND BEDFORD TRAY; $298. *SERENAANDLILY.COM*

ELKAY FIRECLAY FARMHOUSE WORKSTATION SINK; $1,691. *HOMEDEPOT.COM*

EMTEK HAYDON KNOB; PRICE UPON REQUEST. *EMTEK.COM*

SUN VALLEY BRONZE GOOSE NECK FAUCET; PRICE UPON REQUEST. *SUNVALLEYBRONZE.COM*

RALPH LAUREN HOME STURBRIDGE GINGHAM; $96 PER YARD. *RALPHLAURENHOME.COM*

kitchens

INTERIOR: SIMON UPTON; FAUCET: TIM BROWN; ALL OTHERS COURTESY OF RESPECTIVE COMPANIES

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DISCOVERIES

GOLDEN HOUR

CONTEMPORARY OR CLASSIC, GILDED KITCHEN FAUCETS AND POT FILLERS SHINE BRIGHT.

PERRIN & ROWE HOLBORN PULL-DOWN FAUCET; FROM $1,096. *PERRINANDROWE.COM*

BRIZO ROOK ARTICULATING BRIDGE FAUCET; $1,330. *BRIZO.COM*

KOHLER FAIRFAX FAUCET; $533. *KOHLER.COM*

REJUVENATION WEST SLOPE WALL MOUNT POT FILLER; $1,075. *REJUVENATION.COM*

DELTA BRODERICK POT FILLER; $750. *DELTAFAUCET.COM*

CAFFEINE HIGHS

FOUR BUILT-IN COFFEE MAKERS OFFER JOLTS OF HIGH-DESIGN ENERGY. CLOCKWISE FROM TOP LEFT: **BOSCH** BUILT-IN COFFEE MACHINE; $3,299. *BOSCH-HOME.COM.* **WOLF** 24" COFFEE SYSTEM; $3,560. *SUBZERO-WOLF.COM.* **MIELE** BUILT-IN COFFEE SYSTEM; $3,699. *MIELEUSA.COM.* **THERMADOR** BUILT-IN COFFEE MACHINE; $3,699. *THERMADOR.COM*





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DISCOVERIES



HAIL, BRITANNIA

LONDON DESIGN STAR RITA KONIG PARTNERS WITH THE CLASSIC CABINETMAKERS AT PLAIN ENGLISH ON A RAVISHING COLLECTION OF COLORS.

"Growing up British entitles you to a bit of color confidence," says London-based **Rita Konig,** who has collaborated with **Plain English** on 12 new hues. Initial meetings with Plain English color expert **Kate Shaw** revealed shared inspirations; each had brought a box of bits and bobs (fabric swatches, bundles of twine). The two then honed their focus brewing tea and making toast—rituals that sparked their own shades. Burnt Toast, for example, is a deep brown, while Tea Caddy is an upbeat blue. The water-based paints come in eggshell, gloss, and emulsion finishes, allowing schemes that work across walls, cabinets, and moldings. As for Konig, she prefers "drenching" a room in the same color. "A Plain English kitchen will of course look elegant in off-white," says Konig, "but it's fun to break the rules with this new collection." *plainenglishdesign.co.uk*

JUICY DETAILS

DRESSED UP WITH REFINED COLORS, FINISHES, AND PATTERNS, JUICERS AND BLENDERS EARN THEIR SPOT ON THE COUNTER.



VITAMIX ASCENT SERIES A3500 BLENDER IN COPPER; $650. *VITAMJIX.COM*



SMEG X DOLCE & GABBANA CITRUS JUICER; $650. *SMEGUSA.COM*



HUROM H-AA SLOW JUICER IN ROSE GOLD; $459. *CRATEANDBARREL.COM*

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kitchens


THERUGCOMPANY.COM
Garden of Eden by Mary Katrantzou
THE
RUG
COMPANY
HANDMADE

DISCOVERIES



RANGES OF COLOR FOUR FAVORITE STOVES DELIVER POPS OF BRILLIANT HUES. FROM LEFT, **LA CORNUE** CHÂTEAU 150 RANGE; FROM $51,300. *LACORNUEUSA.COM*. **BERTAZZONI** PROFESSIONAL SERIES RANGE; $4,294. *BERTAZZONI.COM*. **SMEG** PORTOFINO PRO-STYLE RANGE; $7,699. *SMEGUSA.COM*. **FISHER & PAYKEL** DUAL FUEL RANGE; $6,949. *FISHERPAYKEL.COM*



NATURAL HARMONY

ON THE FLOOR, AS A BACKSPLASH, FOR COUNTERS AND TABLETOPS—THE BEST NEW STONES AND SOLID SURFACES DESERVE THE ALL-OVER TREATMENT. SHOWN IS THE MARBLE-CLAD LOS ANGELES KITCHEN OF NIKOLAI HAAS AND DJUNA BEL.



ANTOLINI BIANCO LASA FANTASTICO; PRICE UPON REQUEST. *ANTOLINI.COM*



DEKTON BY COSENTINO SOGNE SURFACE; PRICE UPON REQUEST. *COSENTINO.COM*



CAESARSTONE PRIMORDIA 4043 QUARTZ; PRICE UPON REQUEST. *CAESARSTONEUS.COM*



CANCOS TILE AND STONE CHELSEA 4 ARABESCATO WHITE; $25 PER SQ. FT. *CANCOS.COM*



CORIAN DESIGN DOMINO TERRAZZO SOLID SURFACE; PRICE UPON REQUEST. *CORIAN.COM*



NEOLITH CONCRETE TAUPE SURFACE; PRICE UPON REQUEST. *NEOLITH.COM*

kitchens

INTERIOR: JASON SCHMIDT; ALL OTHERS COURTESY OF RESPECTIVE COMPANIES

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DISCOVERIES

WALKER ZANGER KALEIDOSCOPE TILES; $14 PER SQ. FT. *WALKERZANGER.COM*



PATTERN PLAY

BEHOLD BACKSPLASH TILES SO GRAPHIC AND GROOVY, YOU'LL WANT TO COVER WHOLE WALLS; SHOWN IS THE UPSTATE NEW YORK BARN OF MIEKE TEN HAVE, WITH TILE BY CLÉ.

DEKAR DESIGN NAPLES TILE; $25 PER SQ. FT. *VILLALAGOON TILE.COM*

JUJU PAPERS TRAPEZE TILE; $200 FOR A SET. *JUJUPAPERS.COM*

CLÉ POINT TILE; $14 PER SQ. FT. *CLETILE.COM*

BALINEUM HANLEY TUBE LINED TILE; $20 PER TILE. *BALINEUM.CO.UK*

MADE BY ANN SACKS PROVENÇAL TILES; FROM $24 PER SQ. FT. *ANNSACKS.COM*

Kitchens

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DADA RATIO KITCHEN BY VINCENT VAN DUYSEN; PRICE UPON REQUEST. *DADA-KITCHENS.COM*



SIEMATIC SLX KITCHEN; PRICE UPON REQUEST. *SIEMATIC.COM*



SNAIDERO VISION KITCHEN BY PININFARINA; PRICE UPON REQUEST. *SNAIDERO-USA.COM*



POGGENPOHL +VENOVO KITCHEN BY NEONGRÜN; PRICE UPON REQUEST. *POGGENPOHL.COM*

INTERIOR: RICARDO LABOUGLE; ALL OTHERS COURTESY OF RESPECTIVE COMPANIES

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DISCOVERIES

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BAMBOO FLATWARE SET.

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Kitchens



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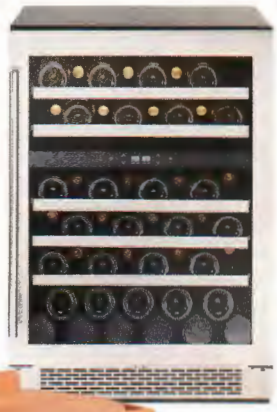
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KOHLER SENSATE TOUCHLESS FAUCET; $1,094. *KOHLER.COM*

ZEPHYR PRESRV DUAL-ZONE WINE COOLER; PRICE UPON REQUEST. *ZEPHYR ONLINE.COM*





MIYABI BIRCHWOOD 8" CHEF'S KNIFE; $300. *SUR LATABLE.COM*

IL BUCO VITA TREVI WOOD MORTAR SET; $120. *ILBUCOVITA.COM*





SAMBONET TERRA COTTO LARGE CAST-IRON OVAL CASSEROLE; $275. *DWR.COM*

H. THEOPHILE EDWARDIAN KNOB AND ROSETTE; TO THE TRADE. *HTHEOPHILE.COM*





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CARLISLE WIDE PLANK FLOORS CARRIAGE HOUSE WHITE OAK FLOORING IN OAKLAWN; $15 PER SQ. FT. *WIDEPLANKFLOORING.COM*



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KITCHENAID SMART OVEN+ WITH POWERED ATTACHMENTS; $3,199. *KITCHENAID.COM*



HAY TEA TOWELS BY SCHOLTEN & BAIJINGS; $25 FOR A PAIR. *HAY.COM*



POLIFORM VENTURA STOOL; PRICE UPON REQUEST. *POLIFORM.COM*



NESPRESSO GRAN LATTISSIMA ESPRESSO MACHINE BY DE'LONGHI; $599. *DELONGHI.COM*

INTERIOR: TREVOR TONDRO; ALL OTHERS COURTESY OF RESPECTIVE COMPANIES

Kitchens



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Scavolini introduces Tratto, the new bathroom collection designed by Vuesse, a sophisticated offering boasting a strong scenic presence. The model is an emblem of the concept of lifestyle and wellness, and it stands out for its extreme sophistication and painstaking care for details, which make for a seductive and harmonious silhouette, marked by contemporary style.

With Tratto, Scavolini has given rise to a new bathroom concept where simplicity and harmony merge together to accommodate the profound need for balance and beauty. A collection for all furnishing styles that clads the most regenerative room of the home with charm.

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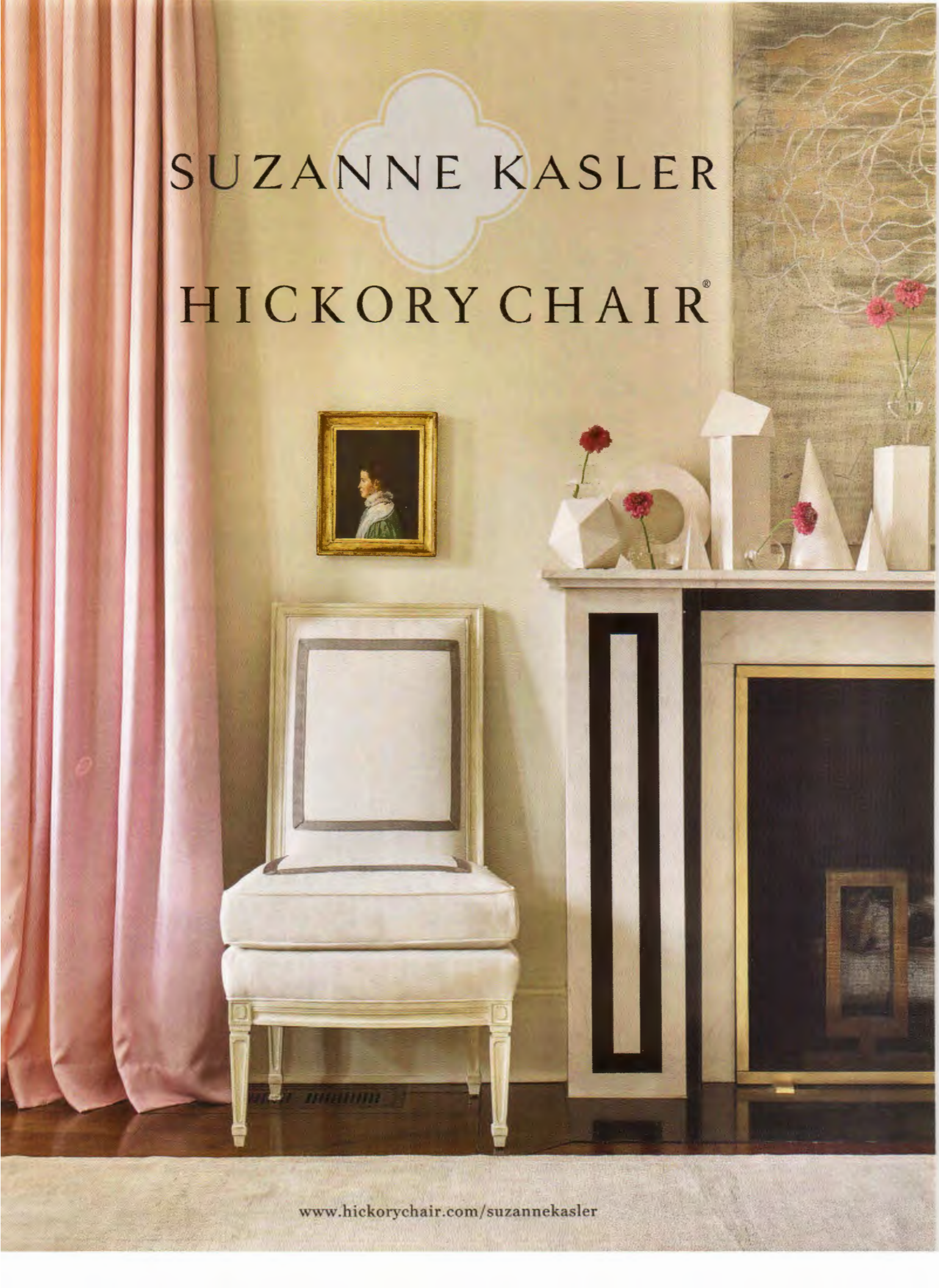
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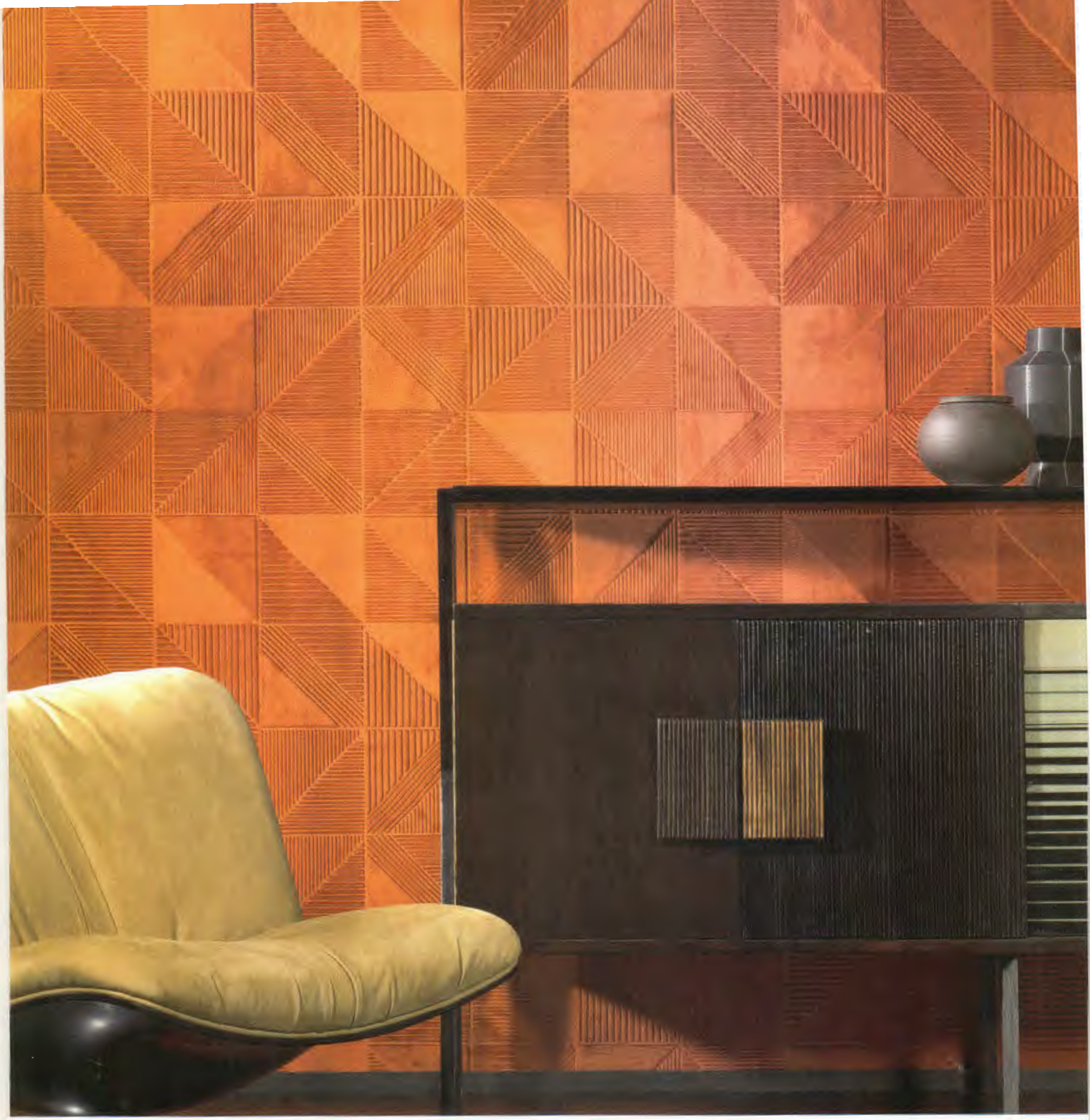
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Black Ghost (Belgian Black marble, 37.4 x 13.4 inches) and
White Ghost (Bianco Puro Carrara marble, 33 x 11 inches)







Photo above: Charlie Kaplan's marble sculpture installed at the Italian Contemporary Art Festival (CIBART), 2019, in Seravezza, Tuscany. © Charlie Kaplan
Photo Credit: Claudio Beduschi Photography, Italy; David Brown, California.

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Jacques-Émile Ruhlmann, Circa 1925. 18' x 12'2" (549 x 371cm)

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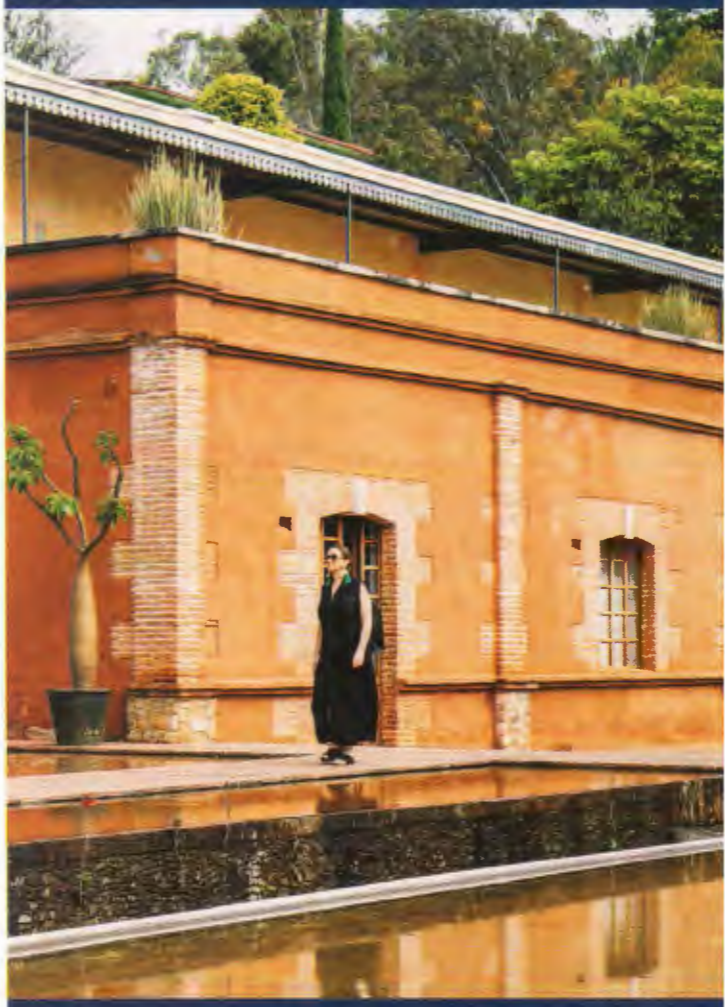
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FINANCIER KIPP NELSON TAPPED AD100 FIRM OLSON KUNDIG TO DESIGN HIS HOUSE OVERLOOKING LOS ANGELES. ON A TERRACE, PAOLA LENTI CHAIRS AND CHAISE LONGUES MINGLE WITH A SUTHERLAND TABLE; POOL DESIGN BY HOLDENWATER. FOR DETAILS SEE RESOURCES.

view master

For high-flying client *Kipp Nelson*, AD100 architecture firm *Olson Kundig* devises a commanding aerie in the Hollywood hills

TEXT BY **PETER HALDEMAN** PHOTOGRAPHY BY **SAM FROST**
STYLED BY **MICHAEL REYNOLDS**



ABOVE THE OPEN-PLAN KITCHEN FEATURES PANALU BLACK GRANITE COUNTERTOPS. SAWKILLE CO. STOOLS. **BELOW RIGHT** A ROUNDED DRIVEWAY BRINGS VISITORS TO THE HOME. **BELOW** AN ORANGE PAINT BY LIMCO ADDS A POP OF COLOR TO A DOOR AND ITS OVERHANG.





Kipp Nelson may not be settling down, exactly. But the high-octane Long Arc Capital partner—he's raced cars, skied competitively, and also owns a chalet in Ketchum, Idaho, that *The New York Times* once likened to "the Playboy mansion transplanted into snow country"—has built a sleek Los Angeles residence that evokes Hugh Hefner less than Le Corbusier, the Swiss-French architect who famously described the modern house as a "machine for living in."



Nelson, whose work regularly brings him to L.A. (where his longtime girlfriend, writer Tanya Akim, lives), had been looking to put down roots in the city for years. Disenchanted with its glut of "soulless white-box spec houses," he eventually turned his attention to building sites, settling on a promontory in the Hollywood hills with views that can fairly be described as explosive. "You have the Griffith Observatory on the left and the Getty on the right," Nelson, tan and blond, pointed out in a recent FaceTime chat (he and Akim were vacationing in Turks and Caicos). Not to mention the entire Los Angeles basin in between.

A contractor Nelson knew introduced him to Olson Kundig, the Seattle-based AD100 firm known for its kinetic modern designs. His brief to them was twofold. "I wanted the indoors to flow to the deck, which flows to the pool, and then that flows out to the view," he says, and, equally important, "I was going to be on my own or with Tanya most of the time I was there, but I also wanted the house to be capable of handling a party for 250."

It's hard to imagine a house with better flow than the one Tom Kundig, the principal on the project, fashioned for Nelson. "You don't know where the inside stops and the outside starts," the architect says of the three-story glass, steel, and concrete structure. (A sculptural staircase of painted steel links the living areas on the main floor to the master suite above and guest quarters below.) "The scheme is a series of relatively narrow and long boxes, so you're always aware of the view of Los Angeles on one side and the yard on the other."

The house is also ingeniously protean. "Levi, can you open the doors, please?" Nelson directs his maintenance manager from the phone. Levi hits a switch and the high glass sliders between the living area and a pair of shimmery pools on the view side of the property disappear. Other controls lower mechanical shutters that provide protection from the sun and the wind, and radiant panels that take the edge off chilly evenings.

Per the owner's request that the home feel as comfortable for one as for many, access to the master suite can be shut off from the rest of the house, other rooms can be effortlessly combined and separated as needed, and two kitchens—one for catering and another that serves primarily as a hangout space—allow for flexible entertaining. "The house expands and contracts easily," says Kundig. "There's always something that feels more protected and something that feels more open."

Despite the airy floor plan, the scale of the rooms is restrained—the highest ceilings are just over 11 feet—and a number of them look out onto an intimate courtyard or gardens. Nelson engaged Olson Kundig to oversee the decorating as well, and inside they relied on custom-designed furniture and lighting and large-scale contemporary artwork to seamlessly unite architecture and interiors.

Cantilevered above the house, the master bedroom is a sexy lookout tower—cozy in scale but open to the views on three sides. The bathroom also features a glass wall, "so you can expose yourself to L.A. if you want," Nelson quips. A rooftop terrace off the bedroom offers the biggest vistas ("close to 320 degrees," notes Kundig), and an outdoor walkway leads to a high-tech gym.

The man cave is downstairs, where, in addition to a wine cellar and a media room, there's an "auto gallery" to display Nelson's car collection, which ranges from a Porsche racing car to a Dodge Coronet muscle car. An adjacent room contains a Formula One simulator and will soon hold a slot-car racetrack that replicates, at 1/24 scale, famous courses around the world. But even down here, the connection to the outdoors remains strong, thanks in part to the 40 olive trees planted by Clark and White Landscape below the house.

The end result is a machine for living in, then—and also for playing in. When Nelson's in town, the place tends to fill up quickly with friends. "The only rule," he says, "is you can't dive from the bedroom to the pool." AD



FLUSH-MOUNT FIXTURES BY ILLUM LIGHTING DESIGN HIGHLIGHT NELSON'S CAR COLLECTION IN THE AUTO GALLERY. AN ERIK JORGENSEN CHAIR FROM DESIGN WITHIN REACH WEARS A KVADRAT WOOL.





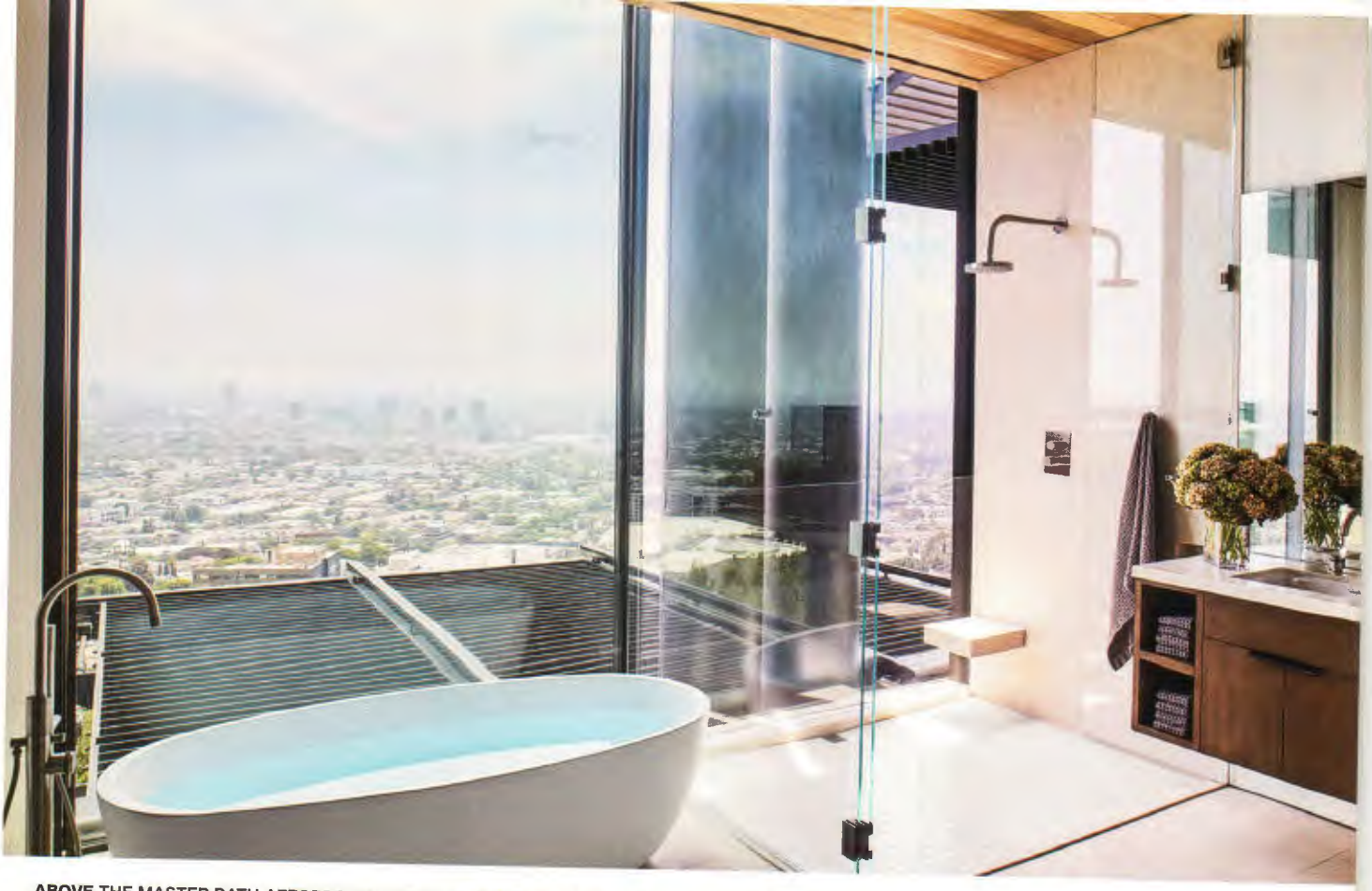


IN THE DINING ROOM, LIGHTING BY TOM KUNDIG COLLECTION HANGS OVER A CUSTOM TABLE WITH CASSINA ARMCHAIRS. BESPOKE RUG; ARTWORK BY FRIEDRICH KUNATH.

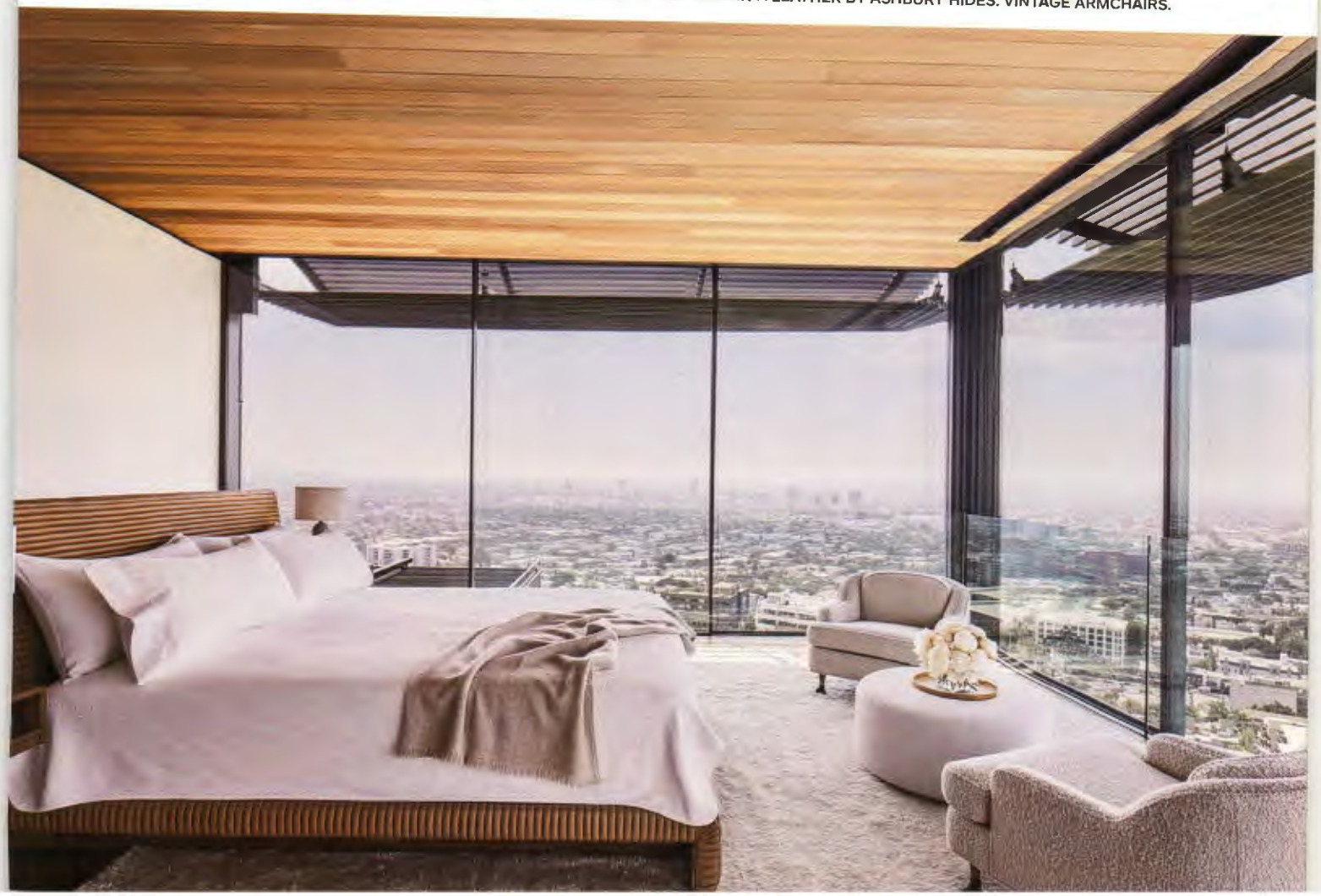
"The house expands and contracts easily," says architect *Tom Kundig*. "There's always something that feels more protected and something that feels more open."

ABOVE A CUSTOM DOUBLE-SIDED FIREPLACE OPENS TO THE LIVING ROOM AND SOUTH TERRACE ON ITS REVERSE. CHAIR FROM BDDW; CUSTOM COCKTAIL TABLE AND DAYBED. **BELOW** A CHAIR, SIDE TABLE, AND SOFA BY RH DECORATE A TERRACE. BESPOKE CONVERTIBLE FIREPIT/COCKTAIL TABLE.





ABOVE THE MASTER BATH AFFORDS SWEEPING VISTAS FROM THE PIERO LISSONI TUB AND CUSTOM SHOWER. MGS FITTINGS.
BELOW IN THE MASTER BEDROOM, THE BESPOKE BED IS COVERED IN A LEATHER BY ASHBURY HIDES. VINTAGE ARMCHAIRS.







FROM THE LIVING ROOM, SLIDING GLASS DOORS CAN OPEN TO THE POOL TERRACE, WHERE THE MASTER BEDROOM CANTILEVERS OVERHEAD.



Atelier AM's *Alexandra* and *Michael Misczynski* expand their Los Angeles home with a sophisticated family fun zone that evokes the glories of the Italian countryside

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **STEPHEN KENT JOHNSON**
STYLED BY **MICHAEL REYNOLDS**

SUPER SOAKER



AT THEIR LOS ANGELES HOME, DESIGNERS ALEXANDRA (RIGHT) AND MICHAEL MISCZYNSKI OF AD100 FIRM ATELIER AM GATHER BY THE POOL WITH THEIR SONS AND DOG. FOR DETAILS SEE RESOURCES.





ABOVE MICHAEL AND ALEXANDRA IN THE PERGOLA. **OPPOSITE** IN THE POOLHOUSE, A SOFA WRAPS AROUND A CUSTOM RECLAIMED-WOOD COCKTAIL TABLE. INDIAN TEXTILES COVER THE PILLOWS.







"We built this place for relaxing and easy entertaining, not for striking poses," says Michael Misczynski.

LEFT TO PRESERVE THEIR VIEWS OF CHATEAU MARMONT AND DOWNTOWN L.A., THE MISCZYNSKIS BOUGHT THE LOT ADJACENT TO THEIR HOME TO BUILD A POOL, POOLHOUSE, PERGOLA, AND GARDEN.

Michael Misczynski describes it as a "defensive move." The modest ranch house next door to the West Hollywood home he shares with wife and business partner Alexandra and their two sons was going on the market. Rather than risk the chance that a bloated McMansion or newfangled McModern might rise up beside them, blocking their views of the Chateau Marmont and the twinkling lights of downtown in the distance, the design duo behind the AD100 firm Atelier AM decided to purchase the property and transform it into a garden, entertaining pergola, pool, and poolhouse. As defensive moves go, it was a pretty sweet deal.

In the great tradition of Angelenos looking to the Mediterranean for design inspiration, the Misczynskis crafted their new pergola as an ode to Castiglion del Bosco, the paradisiacal Tuscan estate and winery converted into a sumptuous resort by proprietor Massimo Ferragamo. "We have spent many happy vacations there with our family, so we wanted to re-create a small part of that idyllic Italian countryside here in L.A. When the time came to design, we went straight to the source and reached out to Massimo for advice," Alexandra explains.

In signature Atelier AM style, the end result is an object lesson in quiet, unpretentious luxury. The posts and beams, wrapped in climbing vines of jasmine, are made with slender alder timbers from Oregon. Beneath a roof of heather brushwood fencing, a built-in plaster bench is outfitted with basic, hard-wearing canvas cushions and pillows of handwoven Indian textiles. Classic wicker chairs pull up to a 19th-century Italian elm dining table from Axel Vervoordt, all set on a field of reclaimed French Dalles de Bourgogne flagstone. "There's nothing particularly aggressive or daring about it," Michael says of the design scheme. "We built this place for relaxing and easy entertaining, not for striking poses."

To create the poolhouse, the Misczynskis simply worked with the existing home on the site, lopping off one third of the residence to accommodate the new pool and remodeling the remainder of the structure as a communal loft space flanked by a bath and a gym. Like the pergola, the neutral-toned poolhouse decor—custom canvas-covered sofas, mottled plaster walls, and rustic wood tables—rejects polychromatic finery in favor of serenity and ease. Again, in characteristic Atelier AM fashion, the designers deployed ancient totems—in this case, roughly 5,000-year-old stone idols and a Bactrian disk from the Central Asian Margiana culture—as a kind of glue, forging bonds across centuries and millennia of art and design. What little color exists in the poolhouse comes from a series of François Halard photographs of Cy Twombly's home and studio in Gaeta.

Shades of Castiglion del Bosco reemerge in the lush plantings of the Misczynskis' Arcadian refuge. Working with Anna Hoffman of Hoffman and Ospina Landscape Architecture, the designers conjured an homage to Tuscany with Italian cypresses, 90-year-old olive trees, and banks of rosemary. "There's an element of fantasy, but it's definitely not fancy," Alexandra insists, summing up the vibe. "We just wanted a place where we can take a breath and imagine we're somewhere far, far away from the Sunset Strip." AD





THE MISCZYNSKIS' SONS, HENRY (LEFT) AND MILES, PLAY CARDS IN THE PERGOLA, WHOSE DESIGN WAS INSPIRED BY THE CASTIGLION DEL BOSCO ESTATE IN TUSCANY. LANDSCAPE DESIGN BY HOFFMAN AND OSPINA LANDSCAPE ARCHITECTURE.

EAST SIDE STORY

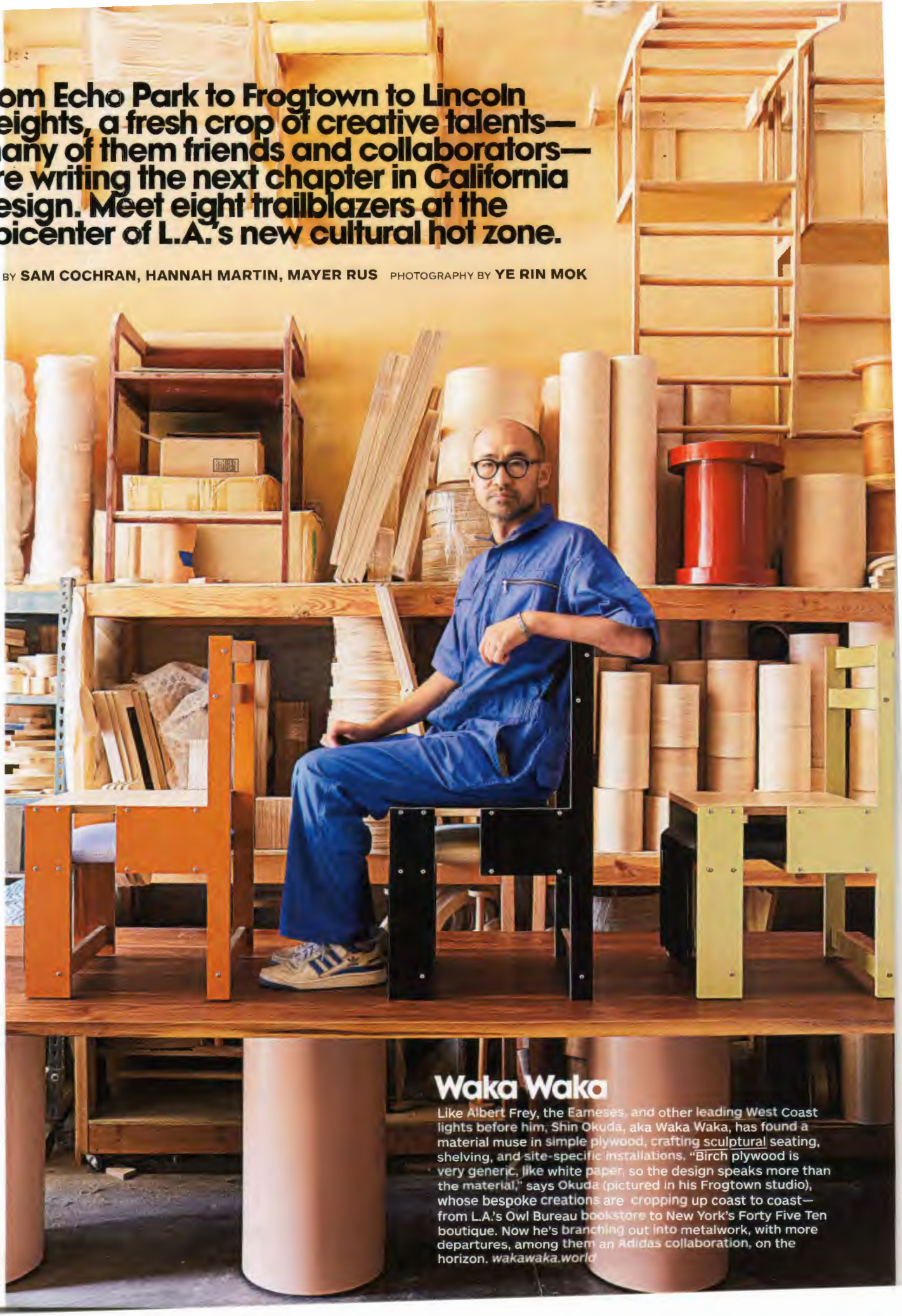


Frances Merrill

Considering her great-great-uncle was Thai silk czar Jim Thompson, it's no surprise that the interior designer has a gift for marshaling color, pattern, and texture to spectacular effect. Merrill launched her firm, Reath Design, a decade ago after honing her skills at the L.A. design mecca Lost & Found and the AD100 firm Commune. Her current residential projects include a midcentury home in Altadena (shown), a Tudor residence in the Bay Area, and a 1912 beach house in Gloucester, Massachusetts. Asked about her burgeoning reputation as a master of ornament, Merrill, now based in Atwater Village, remains sanguine. "I do love color and pattern," she admits, "as long as it's the right color and pattern." *reathdesign.com*

From Echo Park to Frogtown to Lincoln Heights, a fresh crop of creative talents—many of them friends and collaborators—are writing the next chapter in California design. Meet eight trailblazers at the epicenter of L.A.'s new cultural hot zone.

TEXT BY **SAM COCHRAN, HANNAH MARTIN, MAYER RUS** PHOTOGRAPHY BY **YE RIN MOK**



Waka Waka

Like Albert Frey, the Eameses, and other leading West Coast lights before him, Shin Okuda, aka Waka Waka, has found a material muse in simple plywood, crafting sculptural seating, shelving, and site-specific installations. "Birch plywood is very generic, like white paper, so the design speaks more than the material," says Okuda (pictured in his Frogtown studio), whose bespoke creations are cropping up coast to coast—from L.A.'s Owl Bureau bookstore to New York's Forty Five Ten boutique. Now he's branching out into metalwork, with more departures, among them an Adidas collaboration, on the horizon. *wakawaka.world*



Ben Medansky

Three years ago, the ceramic artist was riding high—with coveted collections of tableware and a team of five. Then a fire in Downtown L.A. reduced his studio to ash. But rather than rebuild his practice, Medansky reimagined it, pivoting away from production batches to one-of-a-kind works and installations. "The studio downsized, but the size of the work scaled up," reflects Medansky, now based in Frogtown with just two part-time apprentices. Encouraged by AD100 talent Kelly Wearstler, he has been busy creating wall murals, fireplace surrounds, and totems, including a 50-foot commission (shown) for her Proper Hotel in Downtown L.A. (see page 134). Says Medansky, "The local design community has been incredibly supportive." *benmedansky.com*



Terremoto

David Godshall and Alain Peauroi (pictured, center) founded this landscape-design firm with a simple premise. "We wanted to create projects that are about ideas and philosophy—gardens as an expression of culture," explains Godshall, who oversees the company's L.A. operation in Echo Park while Peauroi directs the San Francisco office. In the span of five short years, Terremoto has become one of the most sought-after landscape practices in California, with recent projects spanning the Platform Park in Culver City (shown above, it features a Block Shop mural) and private residences, among them a Whitley Heights backyard garden (right) and projects by Emily Farnham and Frances Merrill. A master plan for a spa complex in Desert Hot Springs is just one of many jobs on the boards. *terremoto.la*

GARDEN: CAITLIN ATKINSON





Block Shop

"We're a family business on both sides of production," says Lily Stockman, who cofounded her hit textiles line with sister Hopie and works with five family-run studios in India to realize their hand block–printed patterns. After starting with graphic scarves in 2013, Block Shop has expanded into a home collection that includes pillows, bedding, rugs, and, debuting this spring, fabric by the yard. Marked by eye-popping geometric motifs and sunny SoCal palettes, it's all on display at their new Atwater Village showroom (shown), which is filled with pieces by, among other friends, Waka Waka. *blockshoptextiles.com*

Ryan Belli

Six years ago, this furniture designer, at the time still in school, began interning for the Haas Brothers. Within 72 hours, the dynamic duo had hired him full-time. It's little wonder why, judging from Belli's own recent designs: whimsical hand-carved wood tables and seating, inspired by natural phenomena like the rock formations of Bryce Canyon. "I do the dirty work at the Haas studio," the protégé explains, noting that while he still clocks in with the brothers, he is able to pursue his own work in his free time. "All the finishing and dreaming happens in my new place in Silver Lake." *bellibellibelli.com*





Matt Gagnon

Working in the offices of Gaetano Pesce and Frank Gehry taught Matt Gagnon, as he reflects, "the value of thinking about design across all scales, materials, and fabrication methods." A self-described tinkerer, the Lincoln Heights–based designer has created furnishings for Nike; a series of stacked light totems that have made their way into Peter Marino boutiques for Chanel and Vuitton; and, most recently, a 65-foot-long, illuminated, interactive map of the solar system for NASA's Deep Space Network facility at Jet Propulsion Laboratory in Pasadena. "I think about objects in terms of architecture," he says of his approach, "specifically how objects occupy, shape, and transform a physical space." *mattstudio.com*



Emily Farnham

The architect planted her flag in the burgeoning Silver Lake neighborhood in 2014 after stints at such prestigious firms as SOM, Architecture Research Office, and Mark Cavagnero. She directs, in her words, a "mercifully small, manageable office" specializing in thoughtful reinventions of the lean midcentury houses that proliferate in L.A. "I thrive on context," says Farnham (pictured at home), pointing to notable projects such as her renovation of actress Mandy Moore's Pasadena home (*AD*, July/August 2018). Farnham's first ground-up house, for her own family, is next. "A blank slate is exciting," she notes, "and a little intimidating." *emilyfarnham.com*

CABIN FEVER



CUSTOM SOFAS IN CLARENCE HOUSE FABRIC FACE OFF IN THE GREAT ROOM. CUSTOM PENDANT BY ONE OFF FURNITURE; HARRY SITER COCKTAIL TABLE; STARK RUG. FOR DETAILS SEE RESOURCES.



AD100 Designer *Ken Fulk* fashions a fabulous Lake Tahoe getaway for Instagram cofounder *Kevin Systrom* and his wife, *Nicole*

TEXT BY **KEN FULK** PHOTOGRAPHY BY **DOUGLAS FRIEDMAN**





For 150 years Lake Tahoe has attracted generations of adventurers, artists, and pioneers to its shores—folks drawn to the magnificent rugged landscape of the Sierras and the intense beauty of the crystal-blue alpine lake. It was a mutual admiration of this place that helped lay the groundwork for my friendship with Kevin Systrom, the cofounder of Instagram, and his wife, Nicole.

We first met in 2013 as neighbors in San Francisco. Kevin and his then-girlfriend, Nicole, came over for supper after a mutual friend introduced us. Instagram was already somewhat of a sensation but certainly nowhere near what it has become. Over the course of the evening we discovered many shared interests—in food, music, and travel, specifically Lake Tahoe.

For years my husband, Kurt, and I had rented an old camp on the north shore for two weeks in the summer and had developed a deep fondness for the place. Kevin shared

OPPOSITE KEVIN AND NICOLE SYSTROM AND GOLDEN RETRIEVER DOLLY ON THE DOCK. **BELOW** A VINTAGE BRASS PENDANT HANGS OVER THE BREAKFAST NOOK. CUSTOM BANQUETTE IN JERRY PAIR LEATHER; VINTAGE MIDCENTURY CHAIRS; SHEER STRIPE CURTAINS BY GREAT PLAINS.



Kevin and Nicole did not simply come along for the ride. They reveled in the process, relishing all the intricate details.

The real pull is the otherworldly beauty, a constant yet ever-changing source of profound inspiration.



LEFT SCONCES BY THE URBAN ELECTRIC CO. FLANK A CUSTOM MIRROR BY ONE OFF FURNITURE IN THE MASTER BATH. VANITY, SINK FITTINGS, AND WALL TILE BY WATERWORKS; MOROCCAN CHAIR.

ABOVE JEFFREY PINES SURROUND THE RESIDENCE. **BELOW** IN THE IAN FLEMING ROOM, A GRAPHIC VINTAGE ARTWORK HANGS AGAINST A FORNASETTI FOR COLE & SON WALL COVERING. JONATHAN ADLER CHESTS.



THE OUTDOOR LIVING ROOM LOOKS SOUTH OVER LAKE TAHOE. JANUS ET CIE SOFAS; RH COCKTAIL TABLES; RECLAIMED WOOD SIDE TABLES FROM DOS GALLOS.



ABOVE BLACKMAN CRUZ BARSTOOLS LINE THE KITCHEN ISLAND. CUSTOM BRASS ISLAND BASE AND FLOATING SHELVES BY ONE OFF FURNITURE; BILLIARD LIGHT PENDANT BY URBAN ARCHAEOLOGY; BACKSPLASH AND SINK FITTINGS BY WATERWORKS; SUB-ZERO AND WOLF APPLIANCES.

my romantic ideas about the area—the history of its fearless explorers, the mystique of the Wild West, its place in San Francisco lore since the Victorian era, when timber resorts dotted the shores and Bay Area families would retreat to homes designed by the most prominent local architects. At its core, however, the real pull for both of us is the otherworldly beauty, an ever-changing source of profound inspiration.

WITHIN A FEW MONTHS' TIME, Kevin invited me up to see a spot he found on the north shore of the lake, just around the bend from where I had vacationed. Though newly built, the house had the character of an old-fashioned lodge, with massive timbers, hand-scraped floors, and ceilings soaring over 30 feet. The most remarkable feature was the view of the lake. It was February, so snow covered the ground, and Lake Tahoe's intense blue presence filled the rooms and was amplified by the craggy, snowcapped peaks surrounding it.

Our visions for the property were in sync: a year-round camp to rival the best historic resorts, one that felt intriguingly timeworn, as though it had been there for generations.

"As a kid, I went to my grandparents' home in the New Hampshire woods," says Kevin. "I remember what an impression that had on me. We wanted to make sure that our family's next generation had the same opportunity, a place to visit every summer."

Once they purchased the house, we immediately set about crafting the interiors. We started with a written story line about the house and its inhabitants. Our description outlined the nostalgic references we wanted to embrace—the artists, the explorers, the midcentury Rat Pack of the nearby Nevada casinos—and profiled a new wave of creators and innovators ready to make their own mark.

Alongside senior designer Daryl Serrett, and backed by a talented team, we shared the developing concepts with Kevin and Nicole through storyboards. But they did not simply come along for the ride; they reveled in the process, relishing all the intricate details and collaborating as the project came to life.

For this house to tell its tale and be truly transportive, we shopped far and wide for vintage pieces that spanned periods and places. From Bavarian antiques to retro midcentury lighting, we curated a collection that would add flavor and character. Meanwhile we custom-designed many of the principal furnishings to be handcrafted by our favorite California artisans. In the great room, which is flanked by two enormous fireplaces, we made a pair of oversize sofas upholstered in fabric reminiscent of a Native American blanket. We surrounded them with bookcases constructed of crocodile-embossed bronze. The heroic dining table, which seats up to 18, was inspired by a Jacobean antique; but rather than choosing polished wood, we had this one expertly carved by chain saw. We designed two substantial gothic lanterns to fill the vast space over the table with a soft glow.

An avid cook, Kevin wanted to make sure the kitchen had the same dose of high style and warmth as the rest of



This magical spot has become a true refuge, and a place purpose-built and designed to imprint memories.

LEFT THE SUNROOM FEATURES A SUSPENDED DAYBED BY ROBERT BUCKLEY. CUSHION WEARS A PERENNIALS STRIPE; CURTAINS OF AN OPUZEN SHEER; ETHAN MURROW DRAWING; KRIMSA RUG.

the house. We clad the cabinets in cold-rolled steel with brass accents and topped them with heavily veined granite counters in a leathered finish for added texture. The extra-large island received the same metal cladding but is topped in an end-grain walnut perfect for prepping dinner—and gathering around.

EVERY GETAWAY NEEDS lots of bedrooms for friends and family. Here, we dedicated them to some of Kevin and Nicole's favorite writers. With its plaid carpet, vintage wingback chair, antique campaign chest, and stags' heads keeping watch overhead, the Hemingway room is a nod to rugged masculinity and comfort. Inspired by a jet-setting Bond, the Ian Fleming suite has walls covered in Fornasetti clouds and streamlined pieces from the 1970s. We dubbed the bunk room The Drunken Poets' Quarters and crafted privacy curtains from wool camp blankets, custom-embroidered with quotes from Baudelaire, Dorothy Parker, and Bukowski.

"Our regular visitors have their favorite rooms," says Kevin. "The kids have grown up loving the bunk room, watching fireworks from the dock, and staring up at the Milky Way from the lawn at night."

No great lodge is complete without a proper tavern, so we outfitted a full working bar below the guesthouse. Complete with tufted, red patent leather banquettes and a temperature-controlled wine room, the entire bar is sheathed in charred redwood paneling in the Japanese *shou sugi ban* style, which gives the room a smoky, almost ancient quality.

"Designing the pub was the most fun part of the project," Kevin notes. "I wanted a secret room, where we could play loud music and share a great Belgian beer after a day of skiing."

When it came time to unveil the house to Kevin and Nicole, it seemed only appropriate that they should arrive via the lake—the way San Francisco vacationers did throughout the 19th century. We chartered a historic boat and picked them up at a local marina. Now officially christened Loomis Lodge, the finished project was complete. Walking them through it as collaborators and coconspirators was a thrill. In short order, significant memories were made.

"I proposed to Nicole on our dock," says Kevin. "It was Thanksgiving, and the lake was as still as glass. The sun had just set, and a stunning sunset lit up the clouds in bright magenta and purple. Our first real date was a ski-trip weekend in college to Lake Tahoe, so it seemed fitting that I'd propose there as well. We feel lucky to wake up in the morning and look out on the place where we got engaged. And now that we have a daughter, it's fun to see her grow to love Tahoe too. We go swimming at the beach nearby, take her on hikes in the woods with the dog, and eat meals with her outside at sunset as we watch the old wooden boats go by."

As intended, this magical spot has become a true refuge, and a place purpose-built and designed to imprint memories. AD



VINTAGE RATTAN BARREL CHAIRS SURROUND THE GAME TABLE IN THE STUDY. CURTAINS FABRICATED FROM PENDLETON BLANKETS; MILO BAUGHMAN GAME TABLE; VINTAGE SCIOLARI GLASS CHANDELIER; ON CEILING, WOVEN WALL COVERING BY ÉLITIS.

design notes

THE DETAILS THAT MAKE THE LOOK



IN THE BUNK ROOM, BED CURTAINS ARE FASHIONED FROM FARIBAULT WOOLEN MILL CO. BLANKETS.

NUVOLETTE WALLPAPER BY FORNASETTI FOR COLE & SON; TO THE TRADE. *LEEJOFA.COM*

RAINIER NATIONAL PARK BLANKET; $259. *PENDLETON-USA.COM*



BOSTON SWING-ARM SCONCE BY CHAPMAN & MYERS FOR VISUAL COMFORT; $395. *CIRCALIGHTING.COM*

"Our regular visitors all have their favorite rooms." —*Kevin Systrom*



TICKING STRIPE; TO THE TRADE. *PERENNIALS FABRICS.COM*

WEBSTER BED; FROM $1,798. *SERENAAND LILY.COM*



LARKSPUR SIDE TABLE; $1,150. *RH.COM*

WIDE-MOUTH URN BY FRANCES PALMER POTTERY; $1,900. *KRBNYC.COM*

WESSERLING PRINT BY FOLIO FRANCAIS FOR BRUNSCHWIG & FILS; TO THE TRADE. *KRAVET.COM*

INTERIORS: DOUGLAS FRIEDMAN; PARK BLANKET: CHRISTOS MARKOU; ALL OTHERS COURTESY OF RESPECTIVE COMPANIES

PRODUCED BY MADELINE O'MALLEY

THE FAMILY ROOM IS CURTAINED WITH A RALPH LAUREN PLAID, AND THE BESPOKE SOFA WEARS A PIERRE FREY FABRIC AND COLE & SON TRIM.

MOLAR STOOL; $5,900. *BLACKMANCRUZ.COM*

FLYWHEEL BACKGAMMON BOARD; $1,400. *AVL.DESIGN*

MOOD THREE-SEAT SOFA BY TRIBÙ; $4,095. *JANUSETCIE.COM*

FIELD JACKET PLAID FABRIC; $84 PER YARD. *RALPHLAUREN HOME.COM*

BAHA DENIM RUG; PRICE UPON REQUEST. *STARKSTUDIORUGS.COM*

"From Bavarian antiques to retro midcentury lighting, we curated a collection that would add flavor and character." —*Ken Fulk*

IN THE MASTER BEDROOM, AN ANTIQUE CARVED WOOD STAG HANGS ABOVE THE CUSTOM BED. RH SCONCE.

the wears

With her high-octane decorating and personal style, *Kelly Wearstler* has built an empire by refusing to blend in

TEXT BY **HANNAH MARTIN**
PHOTOGRAPHY BY **TREVOR TONDRO**



tler effect



AD100 DESIGNER KELLY WEARSTLER AMID THE RENOVATION OF A 1926 RENAISSANCE REVIVAL BUILDING THAT SHE'S TRANSFORMING INTO A PROPER HOTEL, IN DOWNTOWN LOS ANGELES.

RIGHT CASCADIA AND MINERAL WALLPAPERS FOR LEE JOFA (*KRAVET.COM*). FAIRFAX CHAIR BY WEARSTLER COVERED IN DISTRICT FABRIC FOR LEE JOFA.



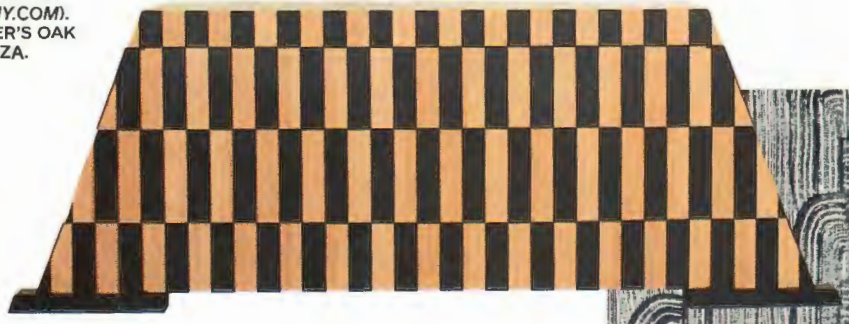






"The cross-pollination is what inspires me most and keeps me on my toes."

ABOVE CHANNELS (TOP) AND ARCHETYPE CARPETS FOR THE RUG COMPANY (*THERUGCOMPANY.COM*). **RIGHT** WEARSTLER'S OAK ALMONT CREDENZA.







ABOVE LIAISON MOSAIC TILES FOR ANN SACKS (*ANNSACKS.COM*). **RIGHT** CRESCENT WEAVE (TOP) AND ZENITH (BOTTOM) OUTDOOR FABRICS FOR LEE JOFA (*KRAVET.COM*).

PRODUCTS COURTESY OF KELLY WEARSTLER; INTERIOR: THE INGALLS



BELOW THE LOBBY OF THE SANTA MONICA PROPER FEATURES COLLECTIBLE DESIGN PIECES (*PROPERHOTEL.COM*). KELLY WEARSTLER'S LATEST BOOK, *EVOCATIVE STYLE* (RIZZOLI).

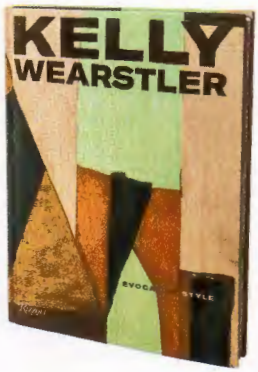
Twenty years ago, when Los Angeles developer Brad Korzen asked up-and-coming designer Kelly Wearstler to decorate a model room for the Avalon in Beverly Hills, she was brand new to the hospitality scene. "I'd never done a hotel before," recalls the AD100 talent. "I was completely freaked out." But the nuanced interiors that she had in mind, schemes outfitted with midcentury-mod furnishings that played off the 1948 building's boomerang shape, got her the job—and then some.

Today, Wearstler has completed more than 10 hotel projects with Korzen, whom she married along the way. (They now have two teenage boys and split their time between Beverly Hills and Malibu.) One of the couple's latest collaborations, the Proper Downtown L.A., is scheduled to open this year inside a 1926 Renaissance Revival building, a onetime YWCA. The basketball court and swimming pool have been transformed into supersize suites, decked out in warm colors and graphic, Mexican-inspired tiles and textiles. In true Wearstler fashion, there is pattern-clashing galore.

"It's a well-oiled machine," Wearstler reports of Proper, Korzen's newest hotel group, cofounded with Brian De Lowe and Alex Samek. In the past two years they've also opened outposts in San Francisco and Santa Monica, with others in the works. "Still, the projects feel unique."

Maintaining that balance is crucial to Wearstler's design empire. The secret weapon? Wearstler herself, whose super supply of personal style she endlessly recalibrates for clients.

After arriving in L.A. by way of Boston and New York, where she studied graphic design and architecture, Wearstler (who grew up in Myrtle Beach, South Carolina) planned to get a job working for an interior designer. But when a friend of a friend needed a few rooms in a Venice house decorated, she took on the gig. "Before I knew it, I had started my own practice," she recalls. Soon after launching her firm, in 1995, she met Korzen, who brought her on to tackle his hotel projects, as well as his Hollywood Hills house. First came the Avalon. But it was the Viceroy Santa Monica, completed in 2002, that earned Wearstler her stripes. Inspired by the decorative pastiche of L.A. bungalows, she put her own twist on Hollywood Regency, lining walls with mirrors, installing slick checkerboard floors, and deploying stark-white wingback chairs poolside. Wearstler recalls her team's apprehension: "They were like, Whoa, we've never seen anything like this. But it turned out to be iconic."



That same "Just trust me" approach extended to her residential projects. (She's completed some 25 private homes.) Clients across the country come to her for something unconventional, and she delivers, often injecting the decors with splatter-painted walls, sheets of polished agate applied floor to ceiling, and bespoke furniture and fabrics. The goal is to reflect the personalities of the residents through her own lens, such as conjuring up a one-of-a-kind fabric to upholster a sofa or creating rugs inspired by a homeowner's abstract paintings.

Not surprisingly, manufacturers began approaching Wearstler for product collaborations. In the fall of 2008 she unveiled decorative objects at Bergdorf Goodman, an inaugural fabric line with Lee Jofa, and a collection of floor coverings with The Rug Company. The last included the veined Tracery carpet that Wearstler has in her own bedroom. She's still developing collections with both brands, in addition to tiles with Ann Sacks, vessels with Georg Jensen, lighting with Visual Comfort, and her own furniture and accessories.

"The cross-pollination is what inspires me most," says Wearstler, fueled by the 360-degree nature of her business. Take a painterly fabric for Lee Jofa called District, for example: The print wraps her fifth design book, *Evocative Style* (Rizzoli), published in October, as well as a pair of chairs featured inside.

Wearstler, who now works with a team of 50, rises early to make time for it all: client meetings, site visits, and designing at the studio, plus exercising and hanging with her family, all while leaving time to get inspired. (Fans can follow along—her Instagram account, @kellywearstler, boasts over 670,000 followers). Though she's always open to new assignments, turning her studio into a design machine is not on the agenda. "I could grow, take on more work," she admits. "But then I start losing the intimate relationship I have with my projects and my clients." She'd rather keep it personal. *kellywearstler.com* AD



ARCHITECT FRANK WYNKOOP'S 1951 BUTTERFLY HOUSE IN CARMEL-BY-THE-SEA, WHICH WAS UPDATED BY DESIGNER JAMIE BUSH, JUNE 2018.

AD at 100

Break out the bubbly! *Architectural Digest* is 100—and we're celebrating with a stunning monograph that spotlights a century of the world's most alluring homes and gardens. The following is an excerpt from the chapter dedicated to the glories of California, *AD*'s birthplace.



DOUGLAS FRIEDMAN



ARCHITECTURAL DIGEST AT 100: A CENTURY OF STYLE (ABRAMS, $100)



MARLENE DIETRICH IN THE LOUNGE OF HER ELSIE DE WOLFE–DESIGNED BEVERLY HILLS HOME IN THE 1930s.

Before the Manhattan penthouses and the Paris pieds-à-terre, and before the superyachts and Balinese pleasure domes came to its attention, *Architectural Digest* was singularly focused on the glories of California, where the magazine was born, a native Angeleno, in 1920. The young publication elucidated a vision of America's western frontier as a place of 20th-century innovation and promise, replete with stately Mediterranean-style manses, sun-kissed Italianate gardens, and picturesque reflecting pools. As California became a crucible for the nascent modernist movement, and streamlined houses of glass and steel rose up beside Cotswolds cottages and French châteaux, *AD* began to revel in the heterogeneity of the Golden State's landscape.

The greatest California-based architects of the past century were all championed in *AD*'s pages. Wallace Neff, who built romantic houses of every stripe for merchant kings and Hollywood stars, was a staple of the magazine's editorial mix. His remodeling of Pickfair, the storied house that belonged to Douglas Fairbanks and Mary Pickford, made no fewer than six appearances in *AD* over several decades. Paul R. Williams, the first African American member of the American Institute of Architects, was another of the magazine's mainstays, helping to establish an image of California glamour that captivated the world.

From Irving Gill to Cliff May to the stars of the Case Study crowd—Richard Neutra, Pierre Koenig, Craig Ellwood, et al.—*AD* tracked the advent and blossoming of California modernism. Julius Shulman and other master photographers chronicled their work in elegant images that helped sell the progressive style to a skeptical public weaned on European-inflected traditionalism. In later decades, the progeny of the early modernists, from John Lautner to Frank Gehry, became the new standard-bearers heralded in the magazine's pages.

Just as California incubated a particular strain of modernist architecture, the state produced a roster of enormously influential interior designers who riffed on the colors and light of Los Angeles, Palm Springs, Santa Barbara, San Diego, San Francisco, and all points in between. William Haines, the silent-film heartthrob turned decorator, was one of the first design stars in the *AD* constellation. That groundbreaking society would grow to include Rose Tarlow, Kalef Alaton, Steve Chase, Michael Taylor, Anthony Hail, and Sally Sirkin Lewis. In more recent years, Martyn Lawrence Bullard, Michael S. Smith, Steven Volpe, Kelly Wearstler, and a new generation of talents have picked up the torch of sublime, homegrown California design.

The West Coast has proved to be fertile ground for pop-culture subjects, too, which *AD* instantly recognized and has regularly incorporated. From its earliest decades, the magazine has chronicled the homes of Tinseltown grandees both on-screen and off-, celebrating the titans of an industry that would put its stamp on America in the 20th century. Those twin pillars of our editorial mix—California-style dolce vita and celebrity lifestyle—remain vital components of *AD*'s DNA to this day. AD

FROM LEFT: © PARAMOUNT PICTURES/MARGARET HERRICK LIBRARY, ACADEMY OF MOTION PICTURE ARTS AND SCIENCES; JASON SCHMIDT



ARCHITECT FRANK GEHRY'S HOME, SANTA MONICA, APRIL 2019.



A PALM SPRINGS RETREAT DESIGNED BY ARCHITECT LAWRENCE LAPHAM
AND DECORATED BY ARTHUR ELROD ASSOCIATES, SEPTEMBER/OCTOBER 1972.

THE POOL AND LIVING ROOM–CUM–STUDIO OF DAVID HOCKNEY'S L.A. HOME, APRIL 1983.



"What I am doing, slowly, is making my own environment, room by room, as artists do." —*David Hockney*



A SAN DIEGO HOUSE DESIGNED BY ARCHITECT CLIFF MAY AND DECORATED BY MICHAEL TAYLOR, JULY 1986.

CLOCKWISE FROM LEFT: ALEXANDRE GEORGES; MARY E. NICHOLS (2); RUSSELL MACMASTERS

THE MASTER BEDROOM OF MATTHIAS AND DONOVAN VRIENS-MCGRATH IN A HOLLYWOOD RESIDENCE THAT ONCE BELONGED TO LEGENDARY TASTEMAKER WILLIAM HAINES, SEPTEMBER 2016.

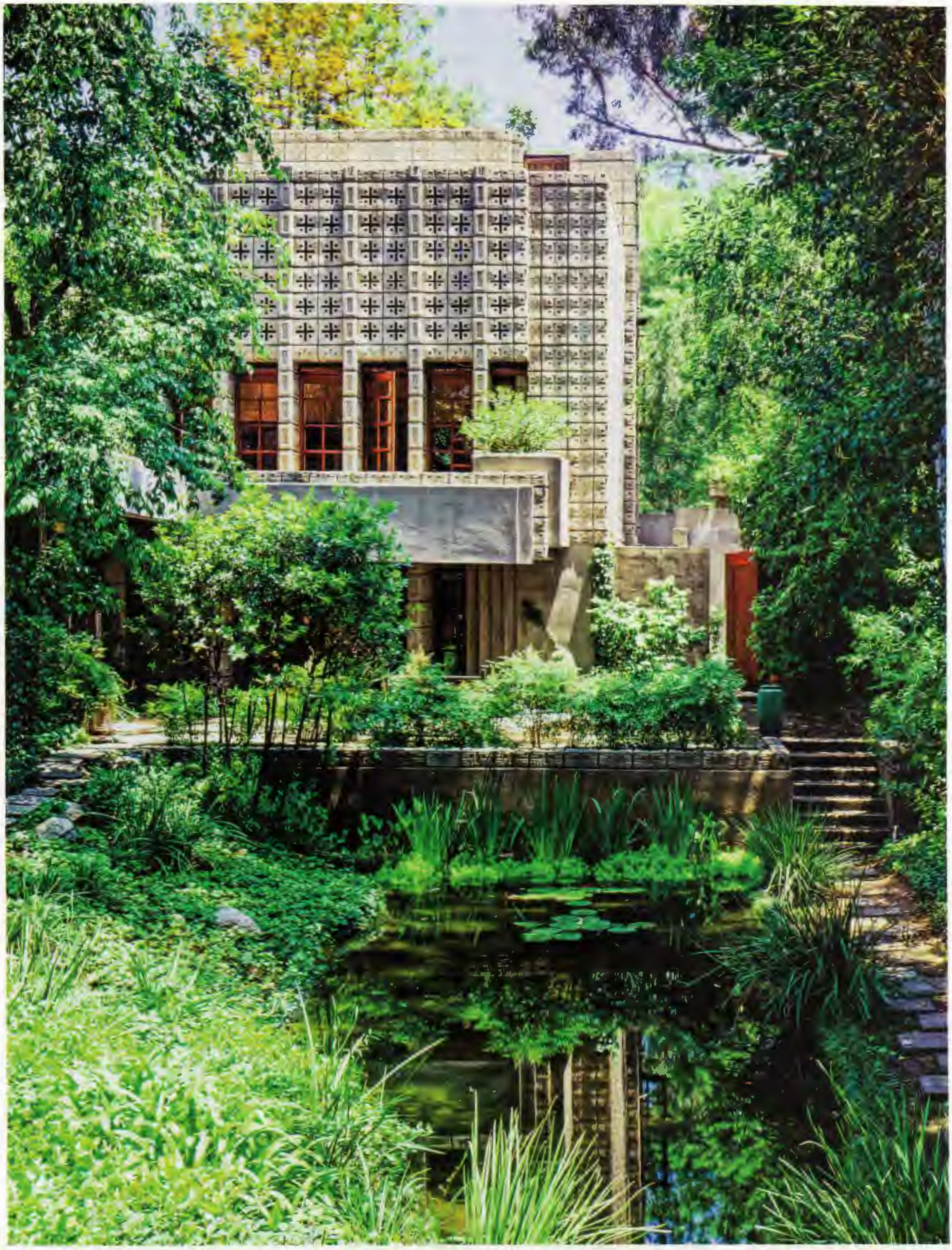


"I don't care how many exquisite objects you put in a room—if it's not warm and comfortable, no one wants to be there." —*Matthias Vriens-McGrath*



BARBRA STREISAND'S ART DECO–FILLED MALIBU ABODE (LEFT), DECEMBER 1993, AND ANJELICA HUSTON AT HOME IN VENICE, APRIL 1996.

CLOCKWISE FROM TOP LEFT: FRANÇOIS HALARD; TIM STREET-PORTER; TIM STREET-PORTER; JOHN VAUGHAN



LA MINIATURA, A 1923 HOUSE DESIGNED BY FRANK LLOYD WRIGHT IN PASADENA, DECEMBER 1994.



IN THE DINING ROOM OF ROMAN ALONSO'S APARTMENT, CUSTOM COMMUNE/MICHAEL BOYD DINING CHAIRS SURROUND A TABLE BY BOYD. **OPPOSITE** VINTAGE FILLMORE ROCK POSTERS LINE THE KITCHEN WALLS. ABOVE STOOL, PRINT BY CORITA KENT. FOR DETAILS SEE RESOURCES.

DOUBLE

Roman Alonso and Steven Johanknecht, principals at the AD100 firm Commune Design, were catalysts in the transformation of Los Angeles into a global cultural hub. Now living in a pair of midcentury residential towers in Los Feliz, the dynamic duo are pioneering a whole new frontier—quintessentially California-style apartment living

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **STEPHEN KENT JOHNSON** STYLED BY **MICHAEL REYNOLDS**


VISION



ABOVE UPHOLSTERED IN A PAINTER'S LINEN, A DAYBED IS TUCKED BENEATH SALVAGED DOUGLAS-FIR SHELVING IN THE LIVING ROOM. FRIEZE ON SOFFIT BY LOUIS EISNER; ISAMU NOGUCHI FLOOR LAMP; GREGORY PARKINSON THROW; ADAM POGUE AND COMMUNE PILLOWS; HIDEKI TAKAYAMA SIDE TABLE.





ABOVE ALONSO IN HIS DINING ROOM. LIVIA GORKA CERAMIC BIRD SCULPTURE. **RIGHT** DIOR GRAY PAINT BY BENJAMIN MOORE COVERS ALONSO'S BEDROOM WALLS. SERGE MOUILLE SCONCE; DOUG MCCOLLOUGH NIGHTSTAND; BEDCOVER OF VINTAGE JAPANESE FABRIC.

at

the time designers Roman Alonso and Steven Johanknecht arrived in Los Angeles—in 1998 and 2002, respectively—the city was still a relatively sleepy industry town, however high-profile its industry. This was before a host of major New York and European art galleries rushed to open L.A. outposts; before elite fashion brands started cooking up reasons to head west for splashy parties in hip warehouses; and before a cavalcade of international starchitects on the order of Renzo Piano, Peter Zumthor, and Herzog & de Meuron rolled into town.

In the past two decades, L.A. has emerged as a genuine hub of global culture, beckoning wave upon wave of fresh transplants from around the world. Alonso and Johanknecht, through their work at the multidisciplinary AD100 firm Commune Design, have been prime agitators in this metamorphosis, ambassadors for the new Los Angeles, championing local talent and evangelizing a widely influential vision of California cool. From their groundbreaking work for Ace and other hotel groups to their wide-ranging forays into product and graphic design to their long-standing collaborations with established luminaries and young Turks of art and design—think Alma Allen,

Adam Silverman, Stan Bitters, and others—the Commune principals continue to spread the gospel of sophisticated but unpretentious bohemian chic.

While their work evokes images of alluring beaches and bungalows, it may come as a surprise to learn that Alonso and Johanknecht have made their own L.A. homes in a matched pair of 1966 apartment towers in Los Feliz, hard by Griffith Park, a sprawling wonderland of rugged mountain trails, wilderness areas, and famous attractions such as the Deco-era Griffith Observatory, the Greek Theatre, and the Hollywood sign. "Basically, I live in an apartment building, with a doorman, in a park," Alonso says of the appeal of his 850-square-foot, one-bedroom residence. "I look at nature every day, and I'm in nature, every day. It's just that I don't have to take care of it. I'm too lazy to maintain a whole house."

Johanknecht makes a similar case for the benefits of apartment life. "I lived in a cozy Tudor cottage for a dozen years, but I wanted a different experience. I like the efficiency of an apartment, and I like being up high—it gives you a different relationship to the landscape," he explains, describing the panoramic vistas of the San Gabriel Mountains and the downtown L.A. skyline that unfold from the balcony of his 1,100-square-foot, two-bedroom home.

It's tempting to imagine a Lucy-and-Ethel-style sitcom scenario, with the two designers screaming at each other across the courtyard from their high perches in the twin towers while hanging laundry on a clothesline. The reality, of course, is not quite so farcical. The principals' personal and professional lives have crisscrossed in intricate ways for decades, from the time the two initially met while working at Barneys New York, during the glory days of the luxury retail emporium, in the late 1980s and early '90s. Their apartments tell the story of their remarkably fertile relationship through artifacts of their past and current projects, design details lifted from the Commune lexicon, and an array of artworks and curiosities with backstories specific to one designer or the other.

The kaleidoscopic decor in Alonso's residence includes a midcentury-flavored dining set designed by FOC (friend of Commune) Michael Boyd; tables and sculptures by Alma Allen; Indian carpets from the estate of the legendary decorative arts wizard Tony Duquette; a sofa from Commune's collection for George Smith as well as lighting from the firm's





ABOVE THE CUSTOM ADAM POGUE CURTAINS WERE MADE OF VINTAGE FABRICS COLLECTED BY ALONSO. MOHAIR SOFA BY COMMUNE FOR GEORGE SMITH; PIERRE PAULIN BUTTERFLY CHAIR; MICHAEL BOYD WALNUT COCKTAIL TABLE.



"We always find a place for great things," *Alonso* declares. "If we love it, it works."

LEFT JOHANKNECHT ON THE BALCONY OF HIS LOS FELIZ APARTMENT. **BELOW** POSTERS FROM A TRIP TO COPENHAGEN AND THE BAUHAUS HANG IN THE DEN. SHADE BY THE SHADE STORE; EAMES LEATHER CHAIR.



BELOW IN JOHANKNECHT'S MASTER BEDROOM, GEORGE NELSON SIDE TABLES EDGE A CHERRYWOOD BED. BEDCOVER OF A PIERRE FREY WEAVE; COMMUNE BOLSTER PILLOW; SAARINEN FOR KNOLL SIDE TABLE; ON WALLS, FARROW & BALL'S PELT PAINT.



line for Remains; a prototype of a standing lamp for the hippie-happy Ace Hotel & Swim Club in Palm Springs; a wealth of black-and-white photography and Cuban art (Alonso was born and raised in Caracas, Venezuela, to Cuban parents); and delightful curtains by Adam Pogue, whose textile work is represented by Commune. "This was Adam's first commission. I gave him a collection of fabrics I'd acquired over many years and asked him to design something that feels like stained glass. What he came up with was incredible," Alonso says.

The world of Johanknecht strikes many of the same notes found in the home of his confrere—a color-saturated bedroom; a generous built-in daybed surrounded by books; and examples of work by Allen, Silverman, Pogue, and other frequent Commune collaborators. The massive gilt-framed painting of a shipwreck on Long Island that commands the living room was a gift from Johanknecht's grandmother. "The painting throws everything off a little, which I like," the designer says. "This place is my California spin on a modernist apartment, Bauhaus meets mid-century, all bathed in the light and colors of the L.A. landscape. I wanted the apartment to feel considered but not fussy or overly designed," he adds.

Naturally, everything in Johanknecht's and Alonso's homes does indeed feel considered—the two have spent their entire careers engaged in the act of consideration. Asked about the specific criteria for selecting the materials, colors, artworks, furnishings, and *objets de vertu* that inhabit their enchanting homes, Alonso breaks it down to one simple imperative: "We always find a place for great things. If we love it, it works." AD



COCKTAIL TABLES FROM JF CHEN AND THE WINDOW GATHER IN THE LIVING ROOM. COMMUNE FOR GEORGE SMITH SOFA; ON MIES VAN DER ROHE FOR KNOLL LOUNGE CHAIR. THROW BY GRAND SPLENDID; LINEN CURTAINS BY PINDLER.



"This place is my California spin on a modernist apartment, Bauhaus meets midcentury," says *Johanknecht.*

design notes THE DETAILS THAT MAKE THE LOOK



JOHANKNECHT'S DINING AREA FEATURES VINTAGE MATTEO GRASSI CHAIRS AND A CUSTOM WALNUT TABLE. ETTORE SOTTSASS CERAMIC VASE.

VINTAGE KILIM; PRICE UPON REQUEST. *WOVEN.IS*





DESK LAMP BY FELIX AUBLET FOR ECART INTERNATIONAL FROM RALPH PUCCI; $3,240. *RALPHPUCCI.NET*



JUG BY KEVIN WILLIS FOR COMMUNE DESIGN; $600. *COMMUNE DESIGN.COM*



FLOOR CUSHION BY ADAM POGUE FOR COMMUNE DESIGN; $1,426. *COMMUNE DESIGN.COM*

"The California craft movement has always influenced our work." —*Roman Alonso*



A FORNASETTI PLATE AND A SHIP PHOTOGRAPH BY VICTORIA SAMBUNARIS ARE DISPLAYED IN JOHANKNECHT'S KITCHEN.

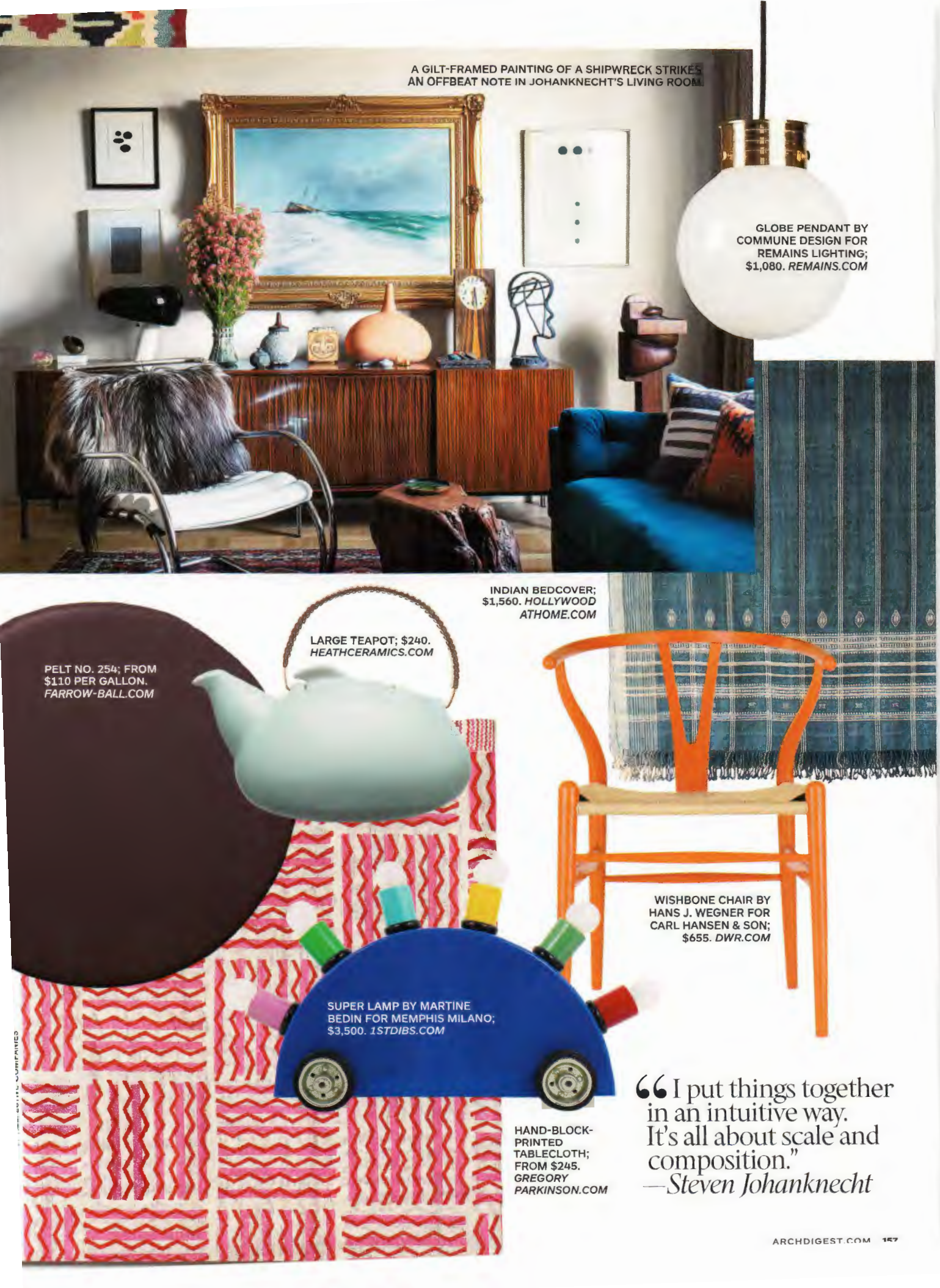


THEME & VARIATIONS PLATE NO. 1 BY FORNASETTI; $185. *BARNEYS.COM*



RIBBON HANDLE BY LIZ'S ANTIQUE HARDWARE FOR COMMUNE DESIGN; $13. *COMMUNEDESIGN.COM*

PRODUCED BY MADELINE O'MALLEY



A GILT-FRAMED PAINTING OF A SHIPWRECK STRIKES AN OFFBEAT NOTE IN JOHANKNECHT'S LIVING ROOM.

GLOBE PENDANT BY COMMUNE DESIGN FOR REMAINS LIGHTING; $1,080. *REMAINS.COM*

INDIAN BEDCOVER; $1,560. *HOLLYWOOD ATHOME.COM*

LARGE TEAPOT; $240. *HEATHCERAMICS.COM*

PELT NO. 254; FROM $110 PER GALLON. *FARROW-BALL.COM*

WISHBONE CHAIR BY HANS J. WEGNER FOR CARL HANSEN & SON; $655. *DWR.COM*

SUPER LAMP BY MARTINE BEDIN FOR MEMPHIS MILANO; $3,500. *1STDIBS.COM*

HAND-BLOCK-PRINTED TABLECLOTH; FROM $245. *GREGORY PARKINSON.COM*

"I put things together in an intuitive way. It's all about scale and composition."
—*Steven Johanknecht*

resources

Items pictured but not listed here are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means the item is available only to the trade.

VIEW MASTER

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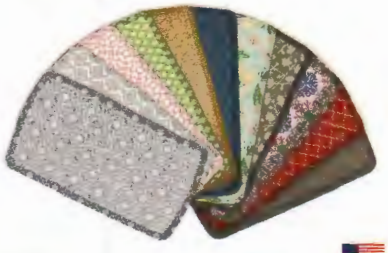


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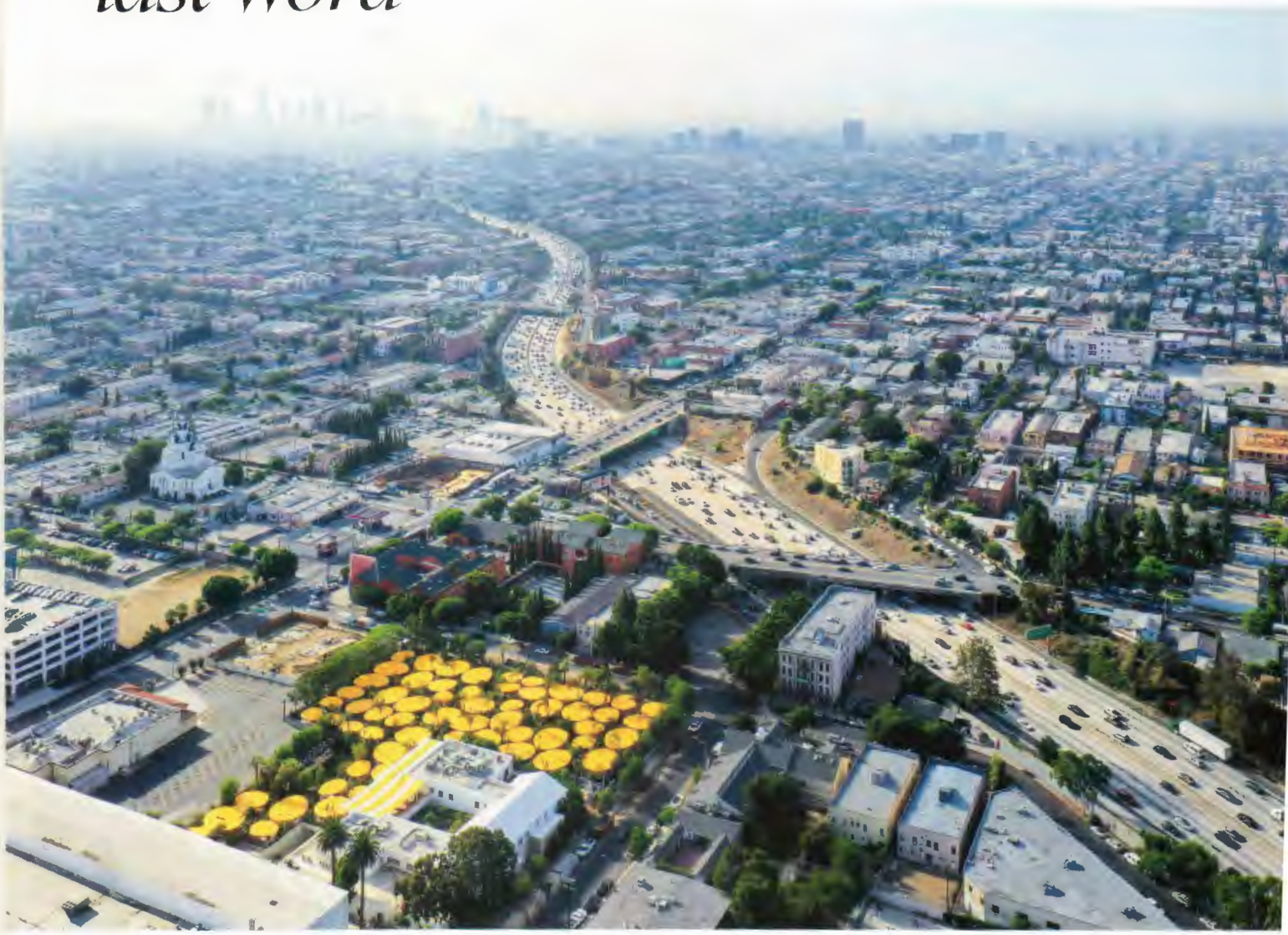


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